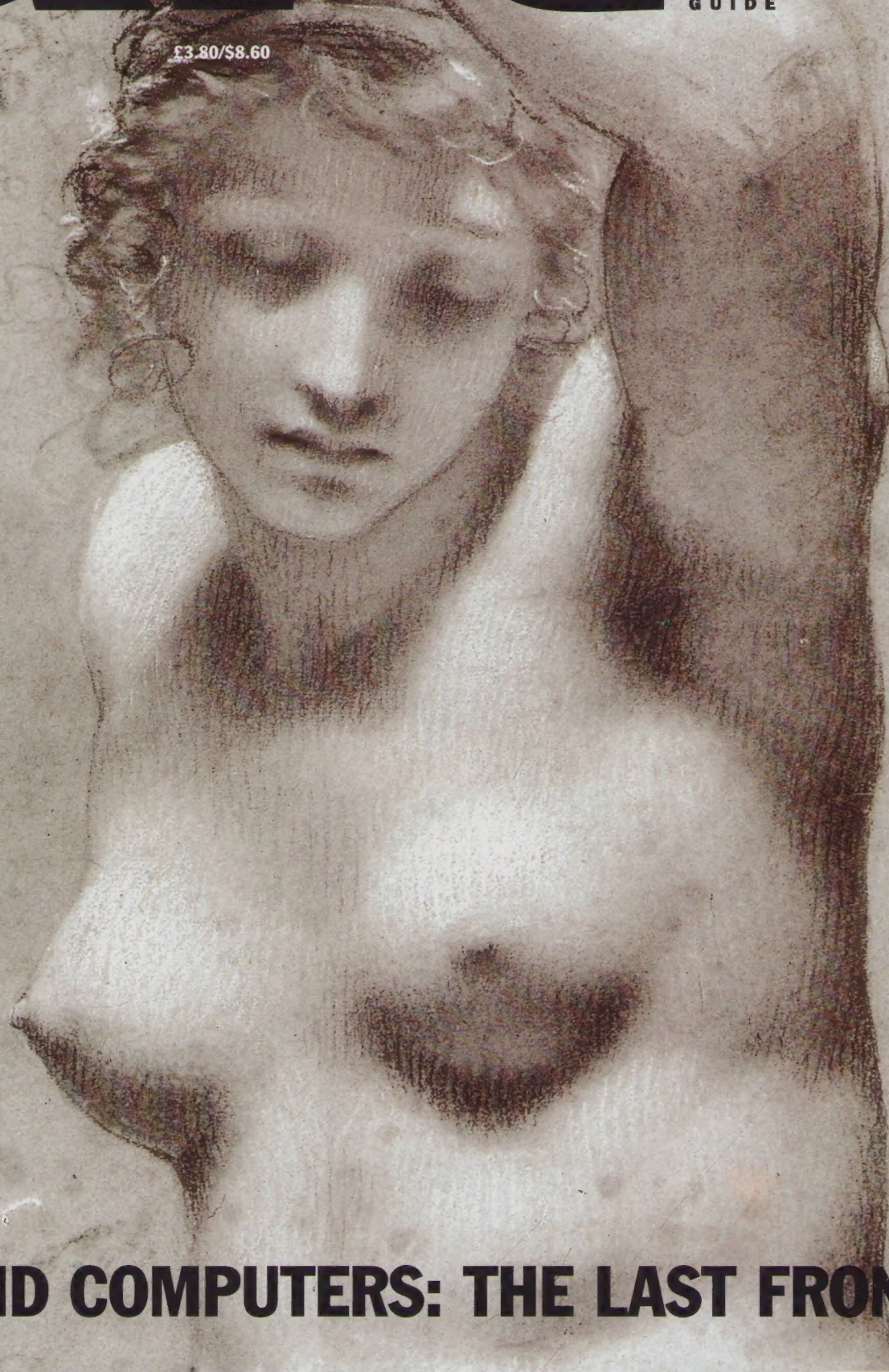


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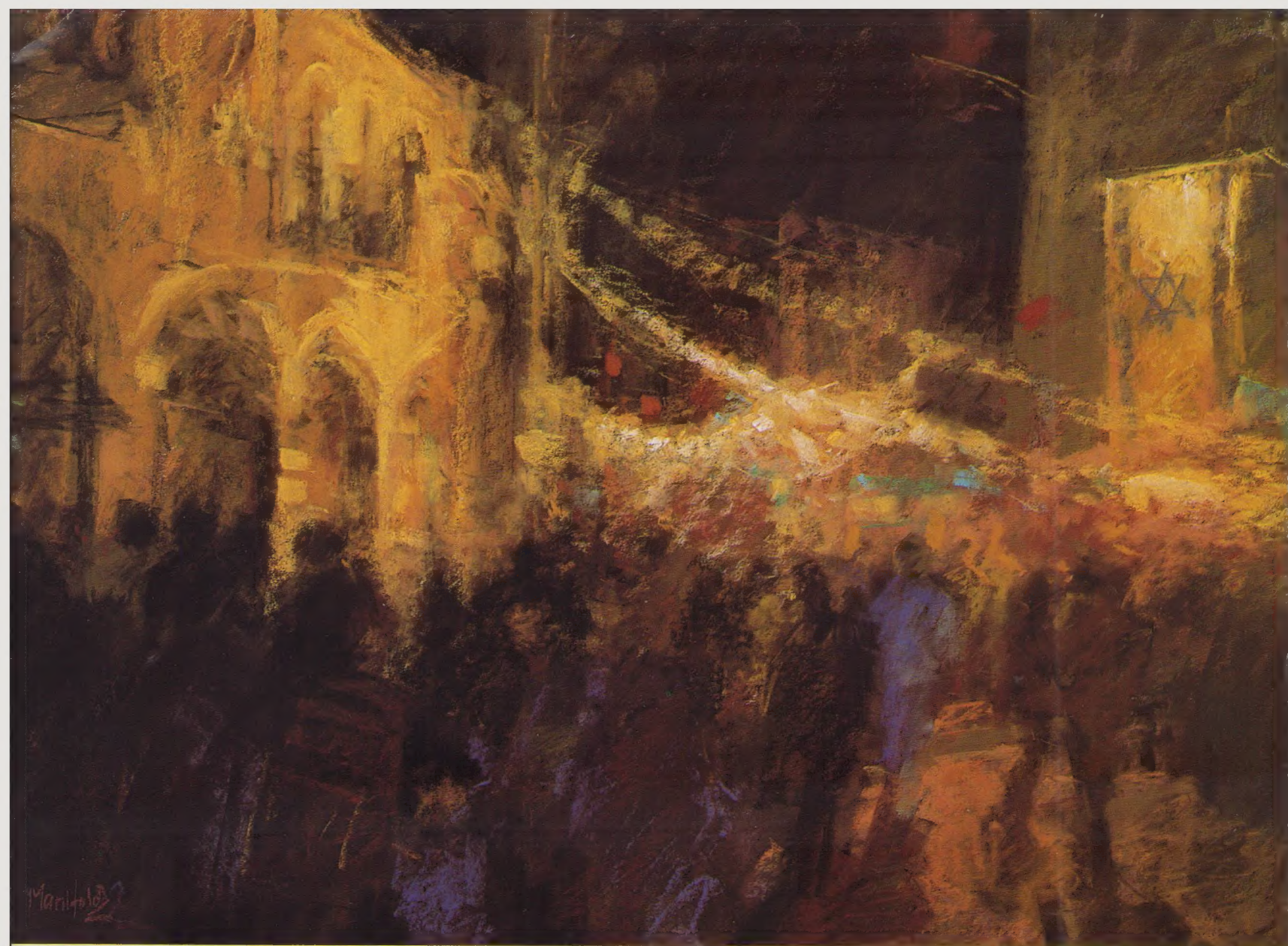
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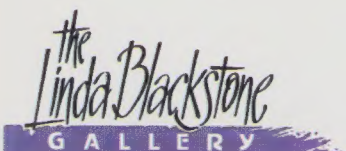
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EDITOR'S LETTER

If we are to have public subsidy of the arts it is practitioners and audiences who should benefit, and not the breeding army of arts bureaucrats, many of whom have no art qualifications and whose ill-formed 'judgements' quickly become the basis of public expenditure. The new Arts Council chairman, Gerry Robinson, has apparently set to work dismantling this wasteful and misguided *modus operandi* well before he officially starts work in May. In mid-March, the 22-member ruling board of the Arts Council resigned because they had been asked to by Robinson who suspects he has identified a chronic case of bureaucratic sclerosis. He's right, but the main culprits of this malady are not unpaid advisory panels, even though these are stuffed with third-rate placemen, ex-recipients of grants and politically correct tokens. The real test of Robinson's incipient reforming zeal will come when he examines the functions of staff at the Arts Council in relation to those of its dependants in the Regional Arts Boards, which are of course funded by the Arts Council. If Visual Arts is typical of other departments many millions are being needlessly frittered away. For example, the Arts Council and the London Arts Board duplicate the same hierarchies in order to allocate money to the same clients. In the last two financial years nearly all the main grant recipients of the London Arts Board had in the same year already received awards (usually more than one) from the Arts Council itself. Many of these common clients are awarded further sums by different departments within the same bodies and some recipients win multiple grants under different rubrics from the same department. It would be hard to invent a more profligate method for dispensing what are often tiny sums. If we were now establishing a new method of state patronage and administration to replace the Arts Council, the Regional Arts Boards and the financing of local museums (which is also in disarray) we would look to the present system as a demonstration of how not to do it efficiently.

As far as the legendary overmanning of the Arts Council is concerned, the Visual Arts department should give its new chairman ample food for thought. In 1996/97 it received £4.61 million of which £3.2 million (69%) went straight to clients who are funded on the nod every year. It took eight full-time staff and nine part-timers to administer the remaining £1.46 million, the bulk of which went to many of the same individuals and organisations who received money the previous year. As a further example of an incompetent organisation, certain recipients of the £1.46 million were the same as those who shared the £3.2 million.

By "sacking" unpaid committee members, Mr Robinson is merely re-arranging the flowers in the window, he is not grasping the nettle.

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John Wells 'Bird' 1947(detail)

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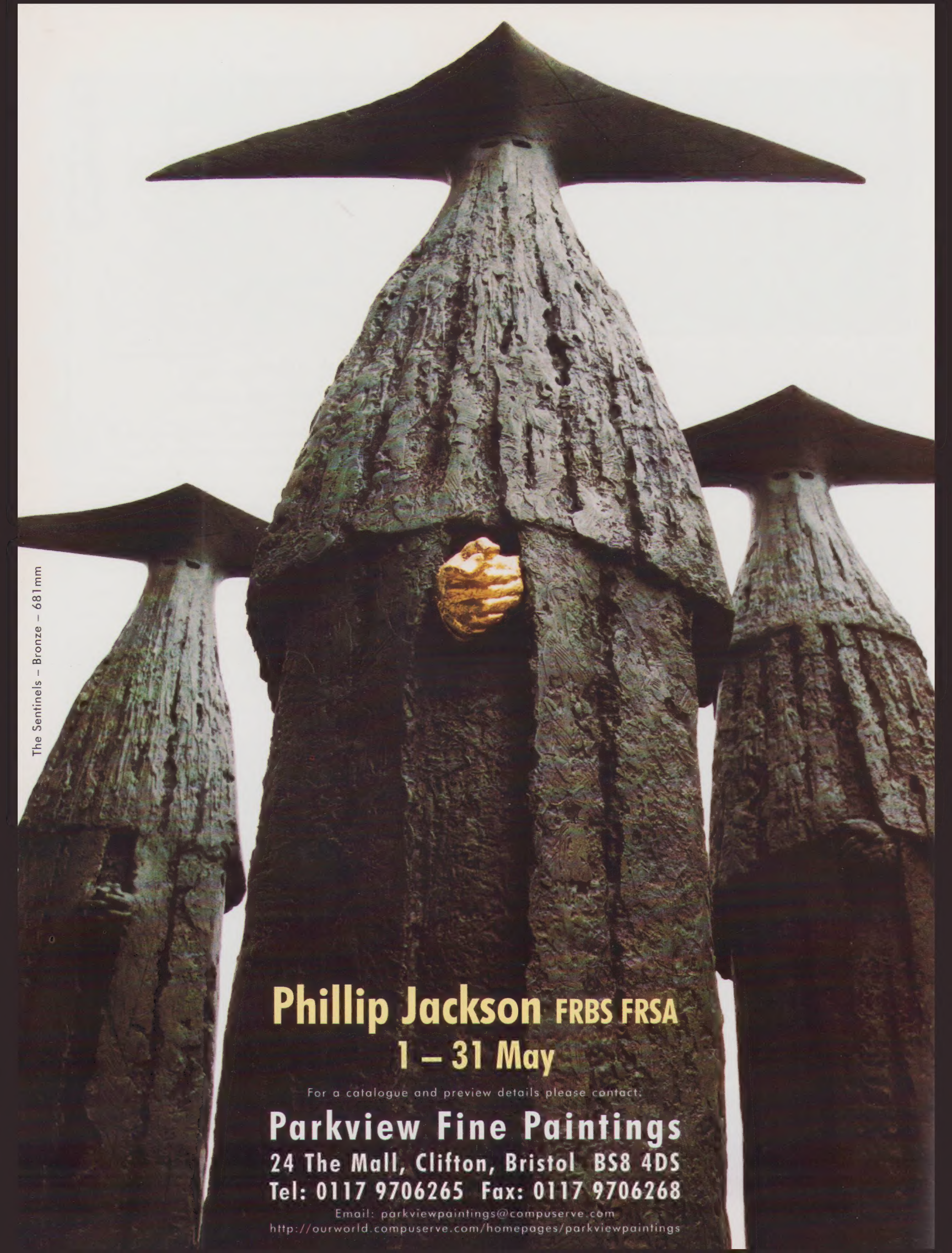
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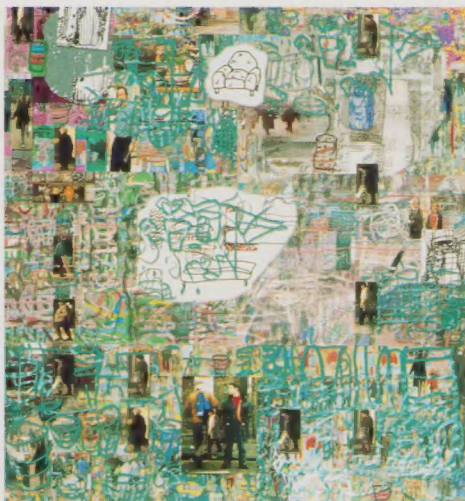
Half-length Female Nude by Pierre-Paul Prud'hon (1758-1823), black and white chalk, stumped, on blue paper, 28 x 22.5cms, in the major Prud'hon exhibition at the Metropolitan Museum of Art, New York, which continues until June 7. See Update, page 9

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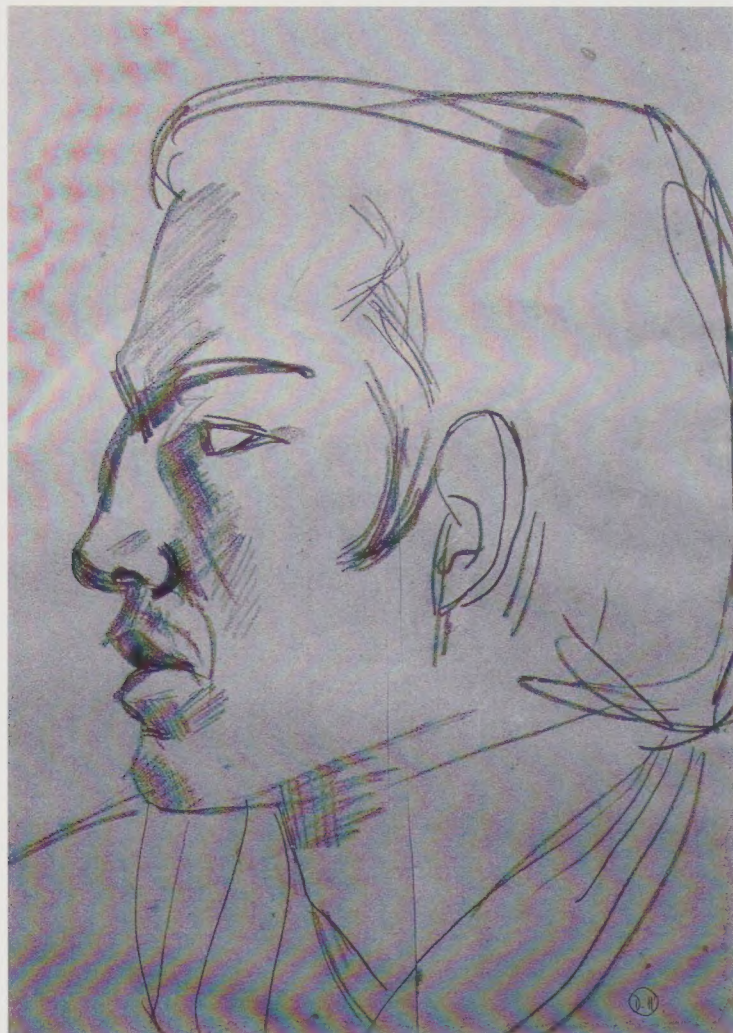
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BRIEFLY...

Derek Hill is showing portrait drawings, 'Mostly Heads', at the Prince of Wales's Institute of Architecture from May 11 to May 29: ABOVE: *Rajny*, 1939.

Sveldt Dutch performance artist, Cor Blijme, will perform 'Si Dis Placit' at the new Tate Bankside. She will pose naked on a high pedestal in the main concourse draped with a live Indian rock python called Elsie while assuming the guises of Greek goddesses. All in the cause of exploring the continued relevance of mythology to modern life.

It is claimed that the new "artist-designed" tailfin logos of British Airways are a potential safety hazard since they hinder aircraft recognition. The world's favourite cock-up?

John Tusa has been re-appointed managing director of the Barbican Centre for a further three years.

ARTBOLLOCKS

A warm welcome to 'Beloved' at the School of Art and Design in the University of Wolverhampton... Take it away lads: "Beloved" embraces what pricks and spills over from the narrative ideology of romantic love flirting with the passion of its sign. Eccentricity, anger, excess, same sex education, the maternal body, holy desire and strange love all arouse anxiety at the intersection with love... The emergence of the motif of 'the lady' in the last century, transposes raw sensual loving to elevated spiritual loving, with the loss of concrete features into an abstracted ideal of classificatory and contractual exchanges. Beloved returns to the tradition of courtly love engaging the unstable equilibrium of serious games with calculated risks between the vertiginous fall and sadistic complicity of love. Beloved disrupts the lovers discourse, and presents the (ir)rationality and economics of desire, with amorous utterances,

"Why do our politicians treat the arts as if they were some kind of pampered luxury add-on to people's lives? How dare they transfer this flawed thinking to education?"

Sir Simon Rattle – *The Observer*

automatic writings, scandals, secrets, salacious gossip, an archaeology of lost loves, anonymous sex and misfits fantasies."

And so to yet more gibberish courtesy of the Arts Council. The retrospective of Lari Pittman's work at Spacex, Exeter and Cornerhouse, Manchester, both stalwarts of intellectual pseudery, is introduced as follows: "Armed to the hilt with a Camp aesthetic – glitter, emotional outpourings, painstaking markmaking and glorious passages of decoration – together with a Catholic anti-linear conception of time, Pittman's paintings upturn the dominant formalist narrative of modern art which regarded its philosophy as universal, yet which was their exclusive preserve of white, middle class, heterosexual men." (If you're thinking that "armed to the hilt" is a clumsy mixed metaphor it may interest you to know that 'hilt' is gay argot for what heterosexual men also sometimes refer to as a weapon, or perhaps not.)

A recent poster in the Royal College of Art announced a 'Drawing Project with Sadie Murdoch' called 'Dumb Narratives'. Murdoch must be an American. Here's how she describes the 'workshop': "Using techniques of appropriation normally reserved for deconstructive strategies, the aim of this event will be to create ambiguous and complex personal fictions that open avenues beyond those allowed by current critical consensus. The combination of appropriation and drawing generates an unpredictable agenda. Strategies of irony and pastiche are less plausible in drawing; authorship is rendered more evident and the mimicry of surface effects of cultural forms becomes more problematic..."

Ms Murdoch's courses are really quite useful, as is indicated by the following impressive testimonial: "I attended one of Ms Murdoch's post-deconstructive workshops, or as we say in France 'magasins de travail', and found that its critical and complex appropriations sharpened my line no end." Jean-Auguste-

Dominique Ingres.

Any venue calling itself a 'Project Space' is usually up to its ears in bullshit, and the Milch Project Space on Charing Cross Road is no exception. Here's their promotional material for a recent show: "Simon English's works come into being through a constant duality between structural procedure and accidental process, between conceptual goal and material invention.

"A parody is at play between the language of the brush and the coding of the body. The work reveals an increasing synthesis between languages and identities of drawing and painting. The image becomes like an alphabet of generic forms entangled in languages of speak and double speak. Multiple concepts of time, space and motion are inter-played to carry the sensuous and intellectual (sic) conditions surrounding 'homo-erotic' desire..." [Sorry for cutting you off but life's too short to waste it typing in the other half-page of this cobbler's. Ed]

TROUBLE AT T'MULL

The Pier Arts Centre in Stromness, Orkney was described in a recent issue of *Art Review* by Marshall Anderson as "an assembly of outdated works that have little or no relevance to Scottish art or contemporary issues." The gallery has come out fighting to prove their relevance with the following insert in *The Orcadian*: "With a dozen major exhibitions a year and many special exhibitions to mount, the Pier Arts Centre staff are a byword for the zeal with which they pursue and present works for the specialist and general viewers." A local artist of national repute, who alerted us to this advertisement, volunteered the following description of Pier's ambience: "Idle, motionless, inoperative, untroubled, stagnant and asleep." He also ventures the following solution: "An interesting experiment for Scottish Arts Council revenue funded galleries would be to close them for a year and see how many people noticed."



NEW SHOWS

This detail (ABOVE LEFT) of a precise drawing in black and white chalk on blue paper is included in the large exhibition dedicated to the work of Pierre-Paul Prud'hon (1758-1823) at the Metropolitan Museum of Art in New York. A contemporary of David but more of a sensuous, Romantic persuasion than of an intellectual, Neo-Classical bent, Prud'hon is considered of less importance largely because his paintings tend to be in bad condition on account of his use of bitumen, a disastrous material which has also ruined many of Reynolds's paintings. In contrast, Prud'hon's outstanding drawings are treasured by connoisseurs.

An important opportunity to view the drawings of Géricault (1791-1824) is provided by the Fitzwilliam Museum in Cambridge until May 25. 130 watercolours, drawings and

prints by the Romantic painter are on loan from the Ecole National Supérieure in Paris. Included are examples from the artist's most famous series of drawings, those of slavery and horses. Early in his career he used meticulous drawings as preparation for paintings but soon began painting freshly and directly on to the canvas. This is not the first time Géricault has exhibited in England. In 1820 he brought over his recently completed grande machine, *The Raft of the Medusa*, which in the course of 6 months attracted 50,000 visitors. Géricault was a keen horseman (indeed his death was brought on by a riding accident) and while he was in England he made many drawings and paintings of equestrian subjects including a remarkable account of *The Epsom Derby*, now in the Louvre. We illustrate (ABOVE RIGHT) a chalk drawing of the flayed limb of a horse.

NEW AWARD

The decision to give the bum's rush to Richard Rogers's undulating greenhouse for the South Bank saved Paul Hamlyn £17 million, for that was the amount he was prepared to donate to the scheme providing the centre was named after him. He has now given £450,000 over three years so that five artists can be given £30,000 a year each for three years. The judges are the usual suspects and include Marjorie Allthorpe-Guyton, the director of visual arts at the Arts Council (she who wouldn't dream of misleading readers of the *Evening Standard*). There are 20 nominators who will propose names to be considered. These include The Fluff Sisters, Mona and Cornelia, and Mrs Ken Clarke. The prizes are "to reflect the enormous diversity and range of practice today, to allow for work which crosses traditional divides" etc. etc.. In short, painters won't be nominated. It's his money...

DEATHS

David McClure, painter, 72
 Alberto Morrocco, painter, 80
 Maurice Rickards, founder of the Ephemera Society, 78
 Ben Bowden, designer, 91
 Rudolf Baranik, artist, 77
 Beatrice Wood, Dadaist and potter, 105
 Hideo Shima, designer, 96
 Ilse Bing, photographer, 98
 Stuart Gray, architect, 92
 Joseph Darracott, curator, 54
 Leonard Daniels, artist and teacher, 88
 Walter Schomberg Scott, architect, 87
 Donald Rodney, artist, 37
 David Hicks, designer, 69
 Lydia Delectorskaya, model, 87
 Fred Pooley, architect, 81
 Ian Fleming-Williams, art historian, 88
 Bernard Sindall, sculptor, 72
 Alberto Sartoris, architect, 97
 Edmund Ward, architect, 85

BRIEFLY...

Is there a single painting in 'The Art of Holy Russia' at the Royal Academy which has not been disastrously restored? What is the point of transporting misrepresentative wrecks, stripped of their goldleaf, frames and refinement, thousands of miles? The entire show is pointless. Excepting manuscripts, virtually nothing is included to reward a lover of art.

The longest sculpture in the country is, apparently, the recently unveiled *Chevron Variations* by American artist Art Brenner in Worcester.

Rupert Gatfield won the £2,000 top prize at this year's Manchester Academy of Fine Arts open exhibition for his work *Fig. 1*.

The Blackfriars Arts Centre in Boston has been awarded £100,000 by the lottery to improve its facilities.

What's the difference between 'The Discerning Eye' and the Serpentine Gallery? Answer: At least the Serpentine conceals its shit in cans. Just catching your attention! The estimable 'Discerning Eye' will take place again this year and is generously sponsored by Hoare Govett.

Shapes Auctioneers in Edinburgh (0131-441 7963) are auctioning 250 Russian paintings, 90 of them by Gabrielle Baranoff, on May 23.

NEW SHOWS

One of the oldest surviving originals of the St Ives School, John Wells, is having a major exhibition at the Tate Gallery, St Ives from May 2 to November 1. Born in 1907, he began life as a GP but moved to Newlyn in 1945 where he shared a studio with Denis Mitchell. **BELOW LEFT: Profiles, 1949.**

The retrospective of paintings by one of the most curious (and officially despised) painters in Britain, Robert Lenkiewicz, is at Wolverhampton Art Gallery until June 6. The show features examples taken from his twenty projects, on subjects ranging from 'Vagrancy', 'Orgasm' and 'Mental Handicap' to 'Landscape' and 'Addictive Behaviour'. **BELOW CENTRE: The Glue Sniffer, 1987, from the series 'Observations on Local Education'.** Of his work Lenkiewicz has written modestly: "I have a good reason for painting: I enjoy it. I enjoy enormously scraping and splodging the paint and converting the three-dimensional experience along with all kinds of historiographic undertones and autobiographical mumbo-jumbo which painters inevitably bring into play. I like to go what I call deep sea diving. I want to go down and see if I come up with gold or just an old boot – in my case, the latter most of the time."

The Spring show at the Fine Art Society from May 5-29 features 75 works of museum quality and includes two of CRW Nevinson's finest lithographs and a group of Scottish Colourist pictures by Peploe and Fergusson.

ENIGMATIC DONATION

The Louvre has done a £2.5 million deal with Japanese sponsors, Nippon Television, to place the Mona Lisa in a special gallery where, presumably, more ovine tourists will be able to file past it more quickly than was the case before. This wouldn't be quite so worrying if it wasn't for the fact that Japanese TV companies, fresh from their dubious coups in the Sistine Chapel, like to take photographs of pictures looking spanking new. This raises the possibility of Leonardo's portrait being restored. When it was proposed last century that the painting should be cleaned, Degas lost his bourgeois cool and denounced the would-be perpetrators as vandals. What will artists' responses be this time? ['Whose round is it?' Ed]

NEW ACQUISITION FOR THE NATIONAL GALLERY

Ruth in Boaz's Field, (**BELOW RIGHT**) painted in 1828 by Julius Schnorr von Carolsfeld (1794-1872), is only the second painting by one of the so-called Nazarene painters to enter the collection of the National Gallery. The Nazarenes were a group of young German artists who wished to revert to an artistically pure religious art of a pre-Raphael ilk – there is an obvious link here with the Pre-Raphaelites. Like many groups of 19th-century artists they liked dressing up and because of their affected hairstyles and clothes were called Nazarenes (i.e. from Nazareth,

looking like Jesus) as a term of mockery. In this painting the echoes of late 15th-century Italian painting are obvious. It is no accident that the high key colour is reminiscent of colour illustrations in 19th-century bibles because von Carolsfeld was a jobbing illustrator. Tidily if unadventurously organised, this pleasant picture describes the meeting of Ruth, known for her family devotion, and Boaz the landowner whom she will eventually marry. Echoes of Annunciation iconography are deliberate because David and therefore ultimately Christ are descendants of this union.

GLOBAL OFFENCE

The thoughtless, probably even mindless offensiveness of contemporary artists continues to provoke the desired response. The exhibition in New Zealand by a British artist of a three-inch sculpture of the Virgin Mary inside a condom offended local Catholics and forced an apology from the local arts council for showing it. A 28-year-old student was fined £150 for assaulting a museum attendant following an argument about the work. The crass version of *The Last Supper* by Mrs Fop, in which Christ is replaced by a naked woman with lovely tits, which is also included in the show 'Pictura Britannica' circulated by the British Council (whose arts dept. is on its knees before the Serota Tendency), has also caused offence. Next stop Kuala Lumpur.



"What Creswell, Michelangelo, Géricault and all true artists share is a recognition of the emotional content of the pictures or sculptures they invent. Without the emotion they would be nothing. The confections of Dali, Whiteread and Damien Hirst are all utterly bereft of emotion, and therefore ultimately vacant. They are the empty vessels left when emotion has been siphoned out, the husks, the shells."

Brian Masters – The Observer



"Were a bargain to be struck with the impoverished and overcrowded Courtauld Institute (a substantial rental?) so that all Sam Courtauld's pictures there could be re-united with his gifts to the Tate and National Galleries, we would immediately have one of the finest collections in the world, a focus for exhibitions and bequests and the purchase of fine pictures that now escape the heritage; it would entertain more tourists and release space in old galleries."

Brian Sewell – *Evening Standard*

NEW SHOWS

Study for Blue Nude No II, 1998 (oil on canvas, 24"x30", £900), by Terry Ffytfe (ABOVE LEFT) is included in a show of recent nudes plus additional works from the 'Alchemist' and 'Fool' series at Lamont Gallery, E2 (0181-981 6332) from May 15 to June 14. Ffytfe says: "Much of my recent work has been subdued and sombre in tone and mood, but in more recent paintings of nudes there is a lightening of atmosphere and colour. It is almost as if the light and a fresh spirit has been introduced. I'm beginning to look outwards, instead of being obsessively introspective. This show marks a turning point for me. In my earlier work in this country I consciously limited my colours and there was no blue. To be perfectly honest the change has come about simply by using Prussian blue instead of black. One day I ran out of black and used some Pthalo blue that I had just bought from Michael Harding. Using the blue and flake white started to reveal the amazing range of subtle tints resulting from the mixing of these colours without the dullness of black and white. My studio is very much like a cave and the light that comes in accentuates the blueness of the shadows, sometimes like moonlight. Also working in electric light objects take on a bluish tinge. Blue for me is the colour of memory and is appropriate for the female figure. Naturally, using the blues and mixing it with other colours changes the whole palette, as new colours are discovered and this in turn affects the mood and feel of the work."

Giovanni Francesco Barbieri (1591-1666), the artist from Bologna called Il Guercino because he had a squint, made this beautiful small drawing (ABOVE CENTRE) in red chalk early in his career. Nothing need be written about it and no artist's statement is required in order to respond to it. It featured in the recently closed 'Art Treasures' show at the Royal Academy and has now disappeared back to its owners, Kent County Council Arts and Libraries. Around 1620, before leaving his native Ferrara for Rome in 1621, Guercino made a series of drawings of peasants and artisans, of which this is thought to be one. It is, then, the work of a youth looking eagerly and intelligently at the work going on around him in his home city. The softness of this drawing recalls a similar caressing line in Annibale Carracci (1560-1609), the first of the great artists from Bologna and an important influence on Guercino.

'A Surreal Life: Edward James (1907-1984)' recreates the extraordinary career and collecting, including his patronage of and friendship with the Surrealists and most of the major artistic figures this century, of a notable eccentric at Brighton Museum and Art Gallery until July 26. Works once owned by James, such as significant paintings by Dali and Magritte now in the world's major museums, have been loaned for the show. ABOVE RIGHT is *La Reproduction Interdite*, 1937, by Magritte.

TARTING UP THE NG

You may recall the announcement two years ago that the National Gallery was receiving a million quid from Yves St Laurent, the French frock machinist, to redecorate what was Room 22 and is now the Yves St Laurent Room. The gallery is now complete and its re-opening was celebrated with a press stunt in which a group of pouting lolly sticks modelled clothes inspired by paintings ... Klimt ballgowns, Sunflower blouses, Mondrian skirt, that sort of toecurling tat. Gallery director Neil McGregor would have looked divine twirling in the Matisse evening dress. The gallery is showing paintings by Parisian artists, dominated by Philippe de Champaigne's portrait of Cardinal Richelieu.

KELLY'S EYE

So, after following the macabre story of human body remains being fetched and carried on the backs of motor-bikes and on the underground and being stored in girlfriends' fridges, Anthony-Noel Kelly has been found guilty and sent down for nine months pending appeal, no bail granted. Several thoughts arise from this case. The first is the increasing frequency with which artistic reputations are established in court rooms rather than in the gallery. Mapplethorpe and Serrano are two recent celebrated examples of artists whose reputations have been endorsed by court cases.

Kelly's case confirms suspicions that notoriety rather than artistic quality is these days the first qualification required for establishing a reputation. It is an unfortunate set of precepts encouraged by the credulous dopes at the Arts Council and Nicholas Serota (anagram: Coal Tones Hair!) at the Tate Gallery. The second thought is the apparent stupidity of conceptual artists in believing that art depends on its subject and not the treatment of that subject. They've been encouraged in this direction by the same Tendency identified above and by shabby, coercive and prescriptive tuition at art schools. Any subject can be artistic, but the magical essence of art resides in the subject's manipulation and visual transformation. As with the work of many featured in the 'Sensation' exhibition, this transformation simply has not occurred in Kelly's work, which is in any case of prizewinning tackiness and vulgarity. The third thought is the wearisome one that by its knee-jerk response to the deliberate shock tactics of artists media coverage encourages the more opportunistic artists along this path.

Artists should not be deterred from pushing art into new areas (without this there would have been no Manet), especially where they relate to the distinctive uniqueness of life's modern experiences, but they must stop confusing media interest and instant critical acclaim with an endorsement of true quality.

UPDATE

BRIEFLY...

American installation ace, Shannon Funkhouse, has been lined up against stiff opposition by the ICA to produce a work entitled 'Sub Specie Bonum' (yes, they still speak Latin in the Bronx). She will decant two months of her own excrement and other bodily fluids into an open glass tank as an exploration of the relationship between overeating and beach pollution. Can't you just smell the genius? Tasty stuff!

Part of the oldest map of London, dating from 1600, has been discovered and is on show at the Museum of London until May 10. It shows old St Paul's complete with the spire which was struck by lightning in 1561.

Gay Hutson is organising 'The Art on Paper Fair' – drawings, watercolours, photographs etc. – at the Royal College of Art from February 18-21 next year (0181-742 1611 for details).

The Association of Mouth and Foot Painting Artists now have their own web site at www.amfpa.com which features 500 artists and their works.

Christopher Brown, Chief Curator of the National Gallery, has been appointed director of the Ashmolean Museum, Oxford from June 1.

The monumental *Worker and Collective Farmer*, the massive sculpture in Moscow by Vera Mukhina, is to be moved to a different location and restored: its steel armature is badly corroded.

A troubleshooter from the Culture Ministry is being sent to the Bowes Museum in Castle Barnard because the local authority say it is too important a museum, and they are too small a borough, to be responsible for funding it. If further money is not provided the museum anticipates closing for five months next winter.

LONDON ARTS BOARD

Art Review has just belatedly received the 1996/97 annual report from the London Arts Board. Imagine our delight when we discovered that our old friend David A Bailey, who has clocked up a small fortune in the last four years, gets another £8,000. It goes without saying that in the same year he also knocked together £10,000 in total from two departments of the Arts Council of England. Bailey must have filled in more forms than a traffic warden. We suggest he signs up for Mr Blair's job-seeker's programme.

A desultory glance at the LAB report reveals dim Kim Sweet as a Visual Arts adviser. She is the director of The Showroom, a "gallery" in Bethnal Green which in the same year received three grants from the LAB totalling £36,000. Showroom also received £3,500 from the Arts Council.

PANEL TOO OLD

Yet another committee has been formed by Labour, this time to promote Britain abroad and to help us "prepare to face the challenge of the millennium"... of course you recognise the rhetoric as Laughing Boy's own. The panel has 33 members largely comprising clapped out time-servers who have no more chance of convincing the continent that Britannia is 'Cool' than has Ted Heath. No artists and architects feature and if anyone could have claimed to have helped modernise the image of Britain it is they. Pop music is our third largest export earner, but their are no pop musicians on the panel. Presumably they turned down the opportunity to serve because they are fed up with the hot air, U-Turns and betrayed promises of our Reverend leader and his cowering lackeys. Panel 2000 will very soon disappear into the cool mists of its own brief.

Two of the panel's members are Peter Mandelson and Mark Fisher. One must ask what they will be doing for the panel that they oughtn't to be

doing anyway as members of the government? The irony of Panel 2000, with its echoes of Bruce Forsyth's 'I'm Backing Britain' campaign in the 1960s, is that it was announced the day after that icon of Britishness, Rolls Royce, was flogged off to the huns who, of course, also own Rover. The great drive to improve Britain's image abroad was accompanied by a cutting edge exhibition (convened in Nigel Coates's naff tents) of brown sauce and cabbages on Horse Guard's Parade for the benefit of visiting dignitaries and anyone barmy enough to pay £3.

PRE-BUDGET EXPECTATION BETRAYED

Labour's policy of promising one thing and delivering another continues. Weekend newspapers prior to the Budget printed leaks widely believed to be authoritative suggesting that Labour would fulfil their policy of promising free access to national museums. This was achievable for as little as £60 million. For a tiny fraction of the cost of Mandelson's Greenwich blister so much goodwill could have been won back, especially from the arts luvvies who are deserting the Reverend Laughing Boy's cause in droves. What finally materialised in the budget was the promise of a few million, figures vary from £2 million to £9 million, to ensure that certain select museums which are already free would remain so for the next year. This short-termism satisfies no one, mainly because this same tedious but crucial issue will have to be addressed again same time next year.

The following was the extent of Brown's remarks on museums: "Extra money will be made available to help museums and galleries which do not currently charge for admissions to maintain free admissions in the coming year." Given that the museums concerned have had actual

reductions in their annual grants even before inflation is taken into account, a few million will not even allow them to keep pace with prices. If New Labour is not prepared to fund museums properly when the country is experiencing unrivalled prosperity then the future is bleak indeed for our greatest educational assets.

Following the budget Tate Director Nicholas Serota tugged his forelock (without, we hasten to add, disturbing his newest hennaed topper) to thank the Chancellor and the "valiant" Culture Secretary for their munificence. In platitudes that Laughing Boy himself would die to have uttered, he made a few belated leftovers from the high table sound like a Tudor banquet ... with extra syrup.

SMITH'S SLOW SUICIDE

The Culture Secretary continues to self-destruct in slow motion. When he isn't making a prat of himself banging on about 'Cool Britannia', that re-packaging of Britain which, like most packaging, is all appearance concealing no content whatsoever (much like the Reverend's own speeches on the subject), he is inventing ideas as he speaks in order to impress interviewers. His latest drivel concerns a desire to appoint an arts laureate, "someone who can paint national occasions as a way of commemoration." "What I would like to do", Smith told the *Spectator*, "is get an artist to paint a series of pictures of the millennium which would include the population as a whole. The artist would paint his conception of what the millennium means to people... I don't want representative art... [W]e aren't familiar with representative art these days." Smith is an even bigger fool than we thought. He doesn't want representative art because it might mean something and, like his boss, he's concerned only with platitudes, rhetoric, the superficial and meaningless. Roll on the summer reshuffle.

"Self-absorbed, repetitively vulgar, politically disengaged and yet institutionalised and consequently incapable of being subversive – the post-avant-garde of British art is a virile yet disappointing beast. Where old avant-gardists dreamed of transforming society, Britart and much other current art has no such vision. It operates through borrowed avant-garde shock tactics, but those tactics have no revolutionary programme."
Stuart Jeffries – *New Statesman*



NEW SHOWS

'Worth a Thousand Words' at the National Railway Museum is 120 pictures from the museum's permanent collection, many of them on show for the first time. Luckily the history of railways and the history of photography overlap almost exactly so the earliest Puffing Billys are recorded in the earliest stabs at photography. Here (ABOVE LEFT) is a picture, rigidly posed, of the 1860s. The secret's out as far as children's ambitions to be engine drivers are concerned. They were only interested in the hats.

The new Canon Photography Gallery opens at the Victoria and Albert Museum on May 21. The V&A houses the national collection of 300,000 photographs. The opening show ranges from Fox Talbot's earliest negatives to Chris Killip, whose *Rocker and Rosie Going Home*, Lynemouth, 1983 is illustrated ABOVE RIGHT.

NEW GALLERIES

Zelda Cheatle Gallery, specialists in contemporary and historical photography, have moved to 99 Mount Street, W1 (0171-408 4448). Their first show (until May 15) is of previously unpublished pictures by photo-journalist Eve Arnold.

The Brook Gallery has recently opened at Fore Street, Budleigh Salterton, Devon (01395 443003). It specialises in signed original prints by major 20th-century artists and living artists such as RAs John Hoyland, Sir Terry Frost, Bernard Dunstan, Norman Ackroyd and illustrator Paul Hogarth.

The Artmonsky Gallery has opened at 108a Boundary Road, NW8 (0171-487 3347). Its first two theme shows are 'Abstracts' and 'Landscapes'.

Discerning Collections has opened at 2 Baldway Close, Wingrave, Aylesbury, Bucks (01296 681471) and

will feature a wide spectrum of current British art as well as a special display of Native American art.

Marine House, an arts and craft centre, has opened in Fore Street, Beer, Devon (01297 625257), and plans to show the work of the national arts figures who live in the region as well as work by distinguished foreign artists.

The Studio Gallery has opened at 23 Cold Bath Road, Harrogate (01423 523284), run by artist John Middleton as a kind of co-operative for artists selling painting, ceramics, prints and sculpture.

McDonald Wyckaert is a new Anglo-Belgian dealership whose first show is at The Georgian Group, 6 Fitzroy Square, London W1 from May 14-16. On display are works by the CoBrA movement of the 1950s and the St Ives School.

The following sonnet was submitted by the Reverend Stephen Williams:

Nature Morte

Pacing the track between SOAS and
 SSEES,
 Past the plaque to the poet-publisher,
 Via red brick, and concrete, to tall plane
 trees,
 From Russell to woodier Woburn
 Square;
 My journeyman feet, in step with my
 thoughts,
 Were then deflected from their daily
 route
 By a cascade of cardboard and a corpse
 On the steps of the Warburg Institute.

Nature was initiating Art to-day:
 Some 'Cubist Refuse with Dead
 Blackbird'.
 Was it a Hirst, a feral Saatchi,
 Or an 'Installation', that chic buzzword?
 The bird, making no artful migration,
 Remained rubbish for incineration.

UPDATE

"She [Jenny Saville] was only a millimetre short of being attractive, she worked with a fashion photographer and, although she railed against society's 'narrow idea of beauty', we all knew what she was really doing: fulfilling her exhibitionistic fantasies while modestly draping herself in the intellectual respectability of feminism."

Victor Lewis-Smith – *Evening Standard*



BRIEFLY...

200 items from the Queen's collection, including many previously unseen by the public, go on display in the summer at the National Museum of Wales in a show entitled 'Princes as Patrons'. This is the first time so many works from the collection have been loaned at once.

A wag recently posed *Art Review* this teaser: Who uses more hair dye, Nicholas Serota or Antony Gormley? 'Gormless', we bellowed straight off, 'he uses gallons of the stuff.' The answer was a cinch because we also know that Serota uses no hair dye at all, for the obvious reason that his spartan locks are the same colour as the day he bought them.

Baltic Flour Mills, the new arts centre in Gateshead, has announced its first signing. The opening show late in 1999 will be a retrospective of seminal American minimalist Randy Flunk, whose leitmotif is an empty gallery which visitors are not permitted to enter. The result is that no one alive has actually seen one of his works. Unquestionably a major event in the making.

NEW SHOWS

Apsley House, The Wellington Museum at Hyde Park Corner is establishing a new trail for families to celebrate Museums Week from May 16-24. Apsley House, home of Waterloo victor the 1st Duke of Wellington, contains a collection of superb paintings by, among others, Goya, Canova, de Hooch and Velázquez. We illustrate (ABOVE LEFT) *Saint Rosalie Crowned with Roses by Two Angels* by Van Dyck. Dated 1624, it was painted when the Flemish painter was in Sicily, that is prior to his visit to England in 1632. Being a branch of the V&A Apsley House, alas, charges for entry: £4.

York City Art Gallery has acquired William Hogarth's portrait of Elizabeth Hoadly (ABOVE CENTRE), which was painted in 1741 soon after the artist had completed his epic portrait of benevolent old salt, Thomas Coram. It cost £275,000 with £202,500 coming from the Heritage Lottery and £30,500 from the NACF. Breezily painted, especially in the woven silk (or is it taffeta?) dress, Mrs Hoadly radiates an honest,

wide-eyed frankness suggesting the painter liked the sitter, whose husband was indeed one of Hogarth's friends. He obviously knew Mrs Hoadly well enough to get away with painting her with a cauliflower ear any tight-head prop would be proud of.

'Masters of Light: Dutch Painting from Utrecht in the Golden Age' brings together at the National Gallery (May 7 to August 2) 75 paintings borrowed from all over the world in order to show the ferment of activity in the eastern part of the Dutch state during the 17th century when the best artists are always assumed to have been at work in Amsterdam, Harlem and Delft. The main Utrecht artists were Abraham Bloemaert, Gerard von Honthorst and Dirk van Baburen. There are fourteen works by Hendrick ter Brugge (1588-1629) including this beautiful painting (ABOVE RIGHT), *The Flute Player* of 1621 from the Staatliche Museen, Kassel. There is something here of the earthy darkness of Caravaggio but most startling is the brave cobalt colouring (which is, incidentally,

exactly echoed in the home strip of Juventus) against the otherwise modulated ochre colours.

A year ago Linda Blackstone took 15 artists for their first trip to Israel, including RAs Norman Ackroyd and the richest artist in Britain, Ken Howard. The impressions of the Holy Land they created are on show at Art Connoisseur, 95-97 Crawford Street, W1 and at Glasgow Art Gallery and Museum from May 22 to June 19.

MUCH ABO ABOUT NOTHING

In the past twelve months Aboriginal art has been rocked by successive scandals. First there was the white grandmother who was uncovered as a prizewinning Aboriginal artist. Then there was the Welsh assistant who had painted works by another prizewinning aboriginal artist. Now it transpires that another acclaimed 'Aboriginal' artist was born in Calcutta. Why do pretty patterns have to be painted by Aboriginals in order to be authentic? The answer of course is that they don't and, apparently, they usually aren't.

Terry Duffy



"ineluctable" 36"x40"

"Terry Duffy has pared everything right back and we are drawn into their ineluctable nature. He has invented a unique and personal abstract language of animated marks, traces of life that somehow contrive to be almost figurative. The paintings appear, paradoxically, to be possessed of a strange stillness and yet also by perpetual motion. This delicate balance has been achieved over many years of experiment and research and it is this commitment to push beyond accepted boundaries that gives these paintings their complex sense of wholeness and daring." **Michael Collier 1998.**

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UPDATE

"London's art market, the success of centuries, is now not just ours, but Europe's. and European envy from the past should not be allowed to destroy its international future."

Brian Sewell – *Evening Standard*



BRIEFLY...

This year's Peter Fuller Memorial Lecture will be given by Professor Deanna Petherbridge on the subject 'The Demise of System: Drawing at the End of the Century' in the Darwin Lecture Theatre, University College, Gower Street, WC1 at 6pm on Monday May 11. Admission is free.

The Groucho Club, chief watering hole to the self-important, is hosting a fundraising art auction in aid of the Royal Hospital's Trust Arts Project on the evening of May 5. The trust has commissioned two artists, Tom Hammick and Sarah Hammond, to work on the design of a new children's unit.

At 7.30 on May 8 BBC2 is screening 'The Art Show', a pilot for a potentially regular series on the visual arts. Given that the Eurovision Song Contest will be on the other side there is no excuse for not watching it.

A Contemporary Artists' Book Fair is being held at Dean Clough Galleries, Halifax (01422 250250) on May 16 from 11-8pm.

AUCTIONS AND ART TRADE

A Titian portrait, estimated by Sotheby's last summer at £100,000-£150,000 and sold for £1.21 million, was on sale at the Maastricht art fair for £3.63 million. It is a portrait of Admiral Francesco Duodo, the Venetian naval commander who defeated the Turks at Lepanto.

Stanley Spencer's 1940 painting *On The Rug* (OPPOSITE RIGHT) was sold recently to an anonymous buyer at Christie's for £584,500 against an estimate of £150,000/£200,000. The painting shows Stanley and his friend Daphne Charlton lying on a tiger rug in front of a fire. In the corner a cat lies asleep on a stool. Of this work Spencer said: "How wonderful *Tiger Rug* would be as a Resurrection picture. The rug would symbolise the man's and the woman's discarded shrouds. The paws would become sleeves and pyjama trousers, the tiger's head a stone carving of the woman's face. Their rapt stare at each other would be the rapt stare of two people awakening in Paradise. How near is the meaning of Resurrection and of sexual union?"

A view of Venice by Claude Monet (ABOVE LEFT) is to be auctioned by Phillips in New York on May 12. The picture is from the artist's first trip to the Lagoon in 1908 and is a view of San Giorgio Maggiore from St Mark's close to the entrance of the Grand Canal, possibly seen from a window in the Britannia Hotel.

A painting by Atkinson Grimshaw (1836-1893), a very painstaking artist of Victorian urban scenes, often at night, which sold in 1968 for £800 sold at Sotheby's in March this year for an artist's record of £227,000 (est: £60,000/£80,000). The previous record of £159,500 was achieved for *Dolce Domum* in 1992.

A life-size portrait of John Brown (OPPOSITE CENTRE), Queen Victoria's "manservant", by Carl Rudolph Sohn, which was sold for £4 during the Second World War at an auction in Aberdeen, is to be sold at Christie's in London on May 28 (estimate £50,000-£100,000). For the record, he looks nothing like Billy Connolly.

Phillips have acquired Selkirk's, leading auction house in St Louis and the middle west of the USA.

On May 8 Christie's is auctioning 'Fine and Rare Photographs' including several albums dedicated to the work of French portrait photographer Camille Silvy and 50 portraits by Julia Margaret Cameron. Among the Camerons are *Thomas Carlyle* (OPPOSITE LEFT), estimate £900-£1,000, and *John Herschel*, estimate £400-£600.

On May 14 the '20th Century British Art' sale includes, anomalously, *Assemblage En Bleu* (ABOVE RIGHT) by French sculptor Arman.

The '19th- and 20th-Century Posters' sale has four items by Toulouse-Lautrec including the coloured lithograph of 1892, *Reine de Joie* (est: £17,000-£20,000).

Bonham's have established a close partnership with Doyle's Auctioneers of New York because it is increasingly difficult to survive as a free and single agent in a global market. They will hold joint auctions with video links.



"Yes, the Arts Council is corrupting in many senses. It rewards small circles of people who play pass-the-parcel with money and influence. It has turned artists into professional claimants who are taught in the most fashionable training centres of their disciplines how to cultivate the arts nomenclatura. But worse, it has turned the making of art into an arm of public policy, instead of being the subversive voice of the dissenting individual." Janet Daley – Daily Telegraph

Not many red dots at the Maastricht Art Fair, especially on high priced items. This is because galleries from the UK and America have to register for Dutch sales tax of 17.5% VAT. They realised it was more sensible of them to complete the sale from home and save all that additional paperwork. Meanwhile, French and Belgian dealers are happy to pay 17.5% to the Dutch treasury because it's cheaper than they'd pay at home.

For the year ending May 1997, the sales of top London art dealer Richard Green, who specialises in Old Master paintings, rose to £44 million.

One of the finest Modigliani's to appear on the market in recent years, a portrait of Baranowski painted in 1918, is expected to realise £6 million when sold at Sotheby's at the end of June. It is from the collection of Sir Robert and Lisa Sainsbury, who bought it for £1,000 in 1937 and who have shown such exemplary benevolence over the years to arts institutions. They are selling it in order to raise

capital to endow a unit for the study of Japanese culture at the University of East Anglia. In 1978 the Sainsburys gave 600 works to the University which are now housed in Norman Foster's hangar-like Sainsbury Centre.

A dragonfly cup by French glassmaker Emile Gallé (1846-1904) is expected to make between £100,000 and £150,000 at Christie's sale of continental decorative arts on May 13.

Christie's is holding its first sale dedicated to Natural History on May 19. It will comprise watercolours (including works by Lear), drawings, prints and books.

Six detailed watercolours by Millicent Sowerby illustrating scenes from Lewis Carroll's *Alice's Adventures in Wonderland*, drawn for the 1907 edition after copyright on the original 1865 edition featuring Tenniel's illustrations had expired, are to be sold at Christie's and are expected to fetch £12,000.

WHO GIVES A TOSS?

Jemima Stehli, 36, has had herself photographed in the poses of Allen Jones's fibreglass furniture, those items of derision which caused such a hoolie when exhibited – ten years after they were made and a decade before feminist militancy became strident – at the ICA in 1978. Stehli has focused on Jones's table in which a woman naked except for skimpy leather fetish gear and the Jones trademark stilleto heels, holds up the glass coffee surface. Stehli graduated from Goldsmiths in 1991. She discovered, fascinatingly, that Jones had reduced the arms on his table model by two inches. Why go to all of this trouble for an issue that's over and done with decades ago? The artist speaks: "I wanted not only to show woman as a sexual object, but to show myself, the artist becoming an object. Deciding to make these works gave me the choice to do things I would never allow myself to do. I enjoyed going into sex shops, trying things on."

Karen Finlay is another wearisome feminist – nay worse, an American

double-whopper, wearisome feminist. She has been in court recently for obscenity. The work in question involved lying naked in a public place, smearing her body with chocolate sauce, placing red sweets on her nipples and sprinkling bean sprouts over her body to signify sperm. It was a comment, apparently, on the need felt by women to make themselves attractive. Original that one.

'Life Support' at Edinburgh College of Art ... "30 fabricated butyl rubber air sacs are suspended in a staggered sequence along the gallery space. Each sac is inflated by air exhaled from the lungs of a different individual. Gradually deflating over 48 hours each vessel is dependent on its personal air donor to keep it alive in its bloated state. 'Life Support' evokes imagery that is simultaneously visceral and mechanic and examines notions of survival and interdependence in a society where road rage and mass collective caring, as catalysed by the death of Diana and the birth of the cyberpet, sit cosily side by side."

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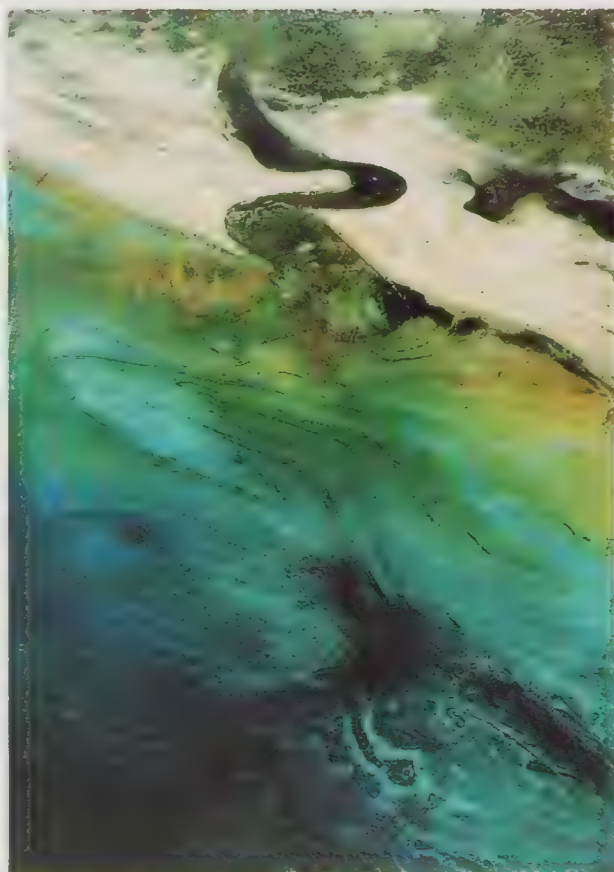
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ART ON THE NET

FOR ALL THE HYPE about its revolutionary nature, and talk of paradigm shifts, art on the net still seems happy to follow the evolutionary precedents set out for it by traditional art history. Retreading the same path, two steps forward, one step back, this is of course logical in many ways. After all, the net may be a new medium, but it's still the same old humans pushing it along. And this retracing of paths is by no means a bad thing. Well, not completely.

Absence makes the heart grow fonder, so they say, and new technology certainly makes us nostalgic for whatever the latest fandango is threatening to replace. The Shock of the New causes a recoil every time, simultaneously looking back to what used to be, seeing it through rose-tinted specs, and perhaps even finding genuinely new subtleties previously overlooked.

In the 1960s when Hockney, Warhol and the pop artists began using acrylic paint, other artists dusted off the notoriously difficult medium of tempera, which was originally superseded by oil hundreds of years ago: Rothko in particular used it to give his work that veiled quality of enigmatic depth. The advent of colour photography prompted the adoption of monochrome as the standard format for arty pictures, and digital video has sent artists and directors back to analogue film stock for that retro and authenticating grainy effect.

So now the latest web sites offer a stream of sound and movies over the net to your all-singing, all-dancing multimedia PC, online artists have taken a new look into the past, and gone for a kind of creative deconstruction, in a variety of shapes and forms.

Tamas Banovich, for example, wanted "to deal with the computer's meaning as an object," not just as a virtual doorway into the networked world. So he scoured the dustbins of technology to find out-of-date Macintosh computers, then painted one like a canvas, made another into a slide projector, another

DAVID WHITTAKER
BACK TO THE FUTURE

into a robot, and exhibited them all at the Postmaster Gallery in Manhattan last year. Similarly at the Los Angeles Museum of Art Downtown, the 'Digilantes' collective tried to construct a history of electronic art – from Michael K. Wright's ASCII colour portraits, made from strips of printer paper with the 'tractor feet' perforations left on, to a conceptual piece featuring Arthur C. Clarke in a radio phone-in show.

So does this recycling trend bode well for the state of contemporary net art? Or are we doomed to rake over the bones of yesterday's 'next big things'? It's probably too early to tell and this retro phase may soon pass, but when Aaron Sugarman, the 'creative director' of Urban Desires (www.desires.com), an ex-magazine now reinvented as a showcase for new media art, claims "it's never too early to be nostalgic", one has to wonder if the lunatics haven't already taken over the asylum, or rather the suits taken over the studio.

Anyone who wants to see genuine progress in web art, which may well include some re-use of technologies long abandoned by the wired geeks, will have to agree with the sentiment of Michael Wartella, even if they don't share his sometimes blunt but often endearing sense of humour. His Ackxhpaez (www.ackxhpaez.com) site shows what can be done with standard tools and a little ingenuity. Perhaps this is the kind of light-hearted doodle with which Leonardo da Vinci might have amused himself between revolutionary science, dismembering cadavers and monumental art: "I'm just trying to do something with the medium as it is. I'm not trying to make it a book. I'm not trying to make it a movie. I'm trying to make it the Web."

All the greatest advances in art have come not from totally new media, but from applying those we already know in radically new ways. Net art is now well enough known, so how do we do the online equivalent of Cubism?

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PETER PAUL RUBENS (1577-1640)



Having enjoyed a longish career achieving international acclaim in both art and diplomacy, in which, among many privileges, he discussed Titian's paintings and techniques with Velázquez in Madrid (what one wouldn't give to have eavesdropped on that exchange!), and in which, eagerly courted by monarchs, he journeyed to London, Paris and Italy, Rubens is now approaching retirement age and is permanently afflicted with gout. Recently, in 1635, he bought a country pile and surrounding estate, Het Steen, between Brussels and Antwerp and is now perhaps for the first time, his money made, enjoying a more informal, rural existence in which he can paint pictures for his own pleasure.

Rubens's general equanimity, documented generosity and the optimism of the more personal paintings – in the main they are landscapes – of these last five years of self-inflicted dotage remind us of Albert Einstein's remark: "The strange thing about growing old is that the intimate identification with the here and now is slowly lost; alone, no hope, no fear, only observation." So Rubens is relaxed, contented. His house and studio in Antwerp, still kept busy with religious commissions, are run by assistants well-versed in his working method. Rubens's first wife, Isabella Brandt, died of plague in 1626, and in 1630 the libidinous artist married the winsome 16-year-old Helena Fourment (37 years his junior!) in

order, as he put it, to sweeten his old age. This is his condition when the new landowner, with a brood of young children in tow, turns his attention to painting the landscapes of his immediate surroundings for which he exhibits a growing proprietorial affection.

Of roughly forty surviving landscape oils, two of the greatest and largest, both done between 1636 and 1638, reside in London. They are the *Château de Steen* (opposite) in the National Gallery, a scene depicting the moments just after dawn when liquid gilt sunlight spills across the fields from the horizon, and *The Rainbow Landscape* (above) in the Wallace Collection. A full understanding of the origins of British landscape painting, and especially of Constable's mature style, is inconceivable without close attention to these two pictures, which, though by a Flemish painter and of Flemish landscapes, are a cornerstone of British landscape art. Augustus John's instinct was right when he

asked: "What landscape by a pure 'landscape man' can you set beside a landscape by Rubens?" Incidentally, Rubens, as he stated in a letter, was struck during his diplomatic visit to London in 1629 by the "beauty of the English countryside." Though they do not, this complementary pair of landscapes could easily depict English scenes. This is arguably the secret of their appeal to English viewers; the damp river plains of Brabant could easily double for the Stour valley. Both paintings are celebrations of the fullness of nature at its most fecund moment. Rubens notices the particularities of everything before him: note, for example, the steel hammer tucked into the horse's yoke in *Château de Steen*, ready to effect running repairs to the cart. These pictures surely record actual not invented stretches of land, perhaps even actual people.

The Rainbow Landscape is a noisy, dramatic picture. It is not melodramatic with a traffic jam of flying gods and putti

acting out a complicated mythological narrative, those subjects characterising Rubens's more 'official' or commissioned paintings, but with the weather and the spontaneous, ear-piercing disturbances of country life. This is an August afternoon on what has been a stormy day with an equally tempestuous evening in prospect. The rainbow's embrace reaches from a misty blue distance of copses, windmills and hamlets, in what is, incidentally, a textbook demonstration of aerial perspective, to a foreground deciduous wood where, in a running stream, the rainbow's reflection is evoked in a bravura passage of wet 'abstraction'. Like a cartoon flash of lightning, the composition zigzags from both front corners to the distant hills. At the point where these compositional diagonals converge, a cow throws up its head and moans loudly; its apprehension is aroused perhaps by rumblings of distant thunder. *Château de Steen* is similarly composed using a complicated scheme of diagonals and zigzags; it is also observed from a similarly high viewpoint.

The foreground is a cacophony, what with the clucking banter of churls, probably lewd if the randy attentiveness of the pike-carrying rustic is indicative, and the quacking of mergansers, mallard and shovellers contesting a sandy riverbank. Rubens is very specific about animal life and especially game birds, as if he were emphasising the sporting credentials of his estate. In *Château de Steen* he paints goldfinch, pheasant (flying), kingfisher and partridge, and includes two gunmen to advertise its potential. He is just as meticulous with shrubs, bushes and trees. In the midst of this chorus a cowherd armed with a long stick

coaxes his wayward charges from the water.

It is approaching the end of the day; beasts are being driven back and serving wenches are making homeward with their empty vessels. These pots probably contained milk for they are the same style as those being carried on the cart and used for milking cows in the field in *Château de Steen*. It seems that the round pots are used for milking while the narrow-necked jugs serve for decanting and transporting. In the background, haymakers continue stacking. With a storm in the offing they are unlikely to quit before all the cut hay is stacked and securely roped down.

This scene represents the ideal of agrarian industry and social harmony any landholder, such as Rubens, might like to believe prevails in his own personal demesne.

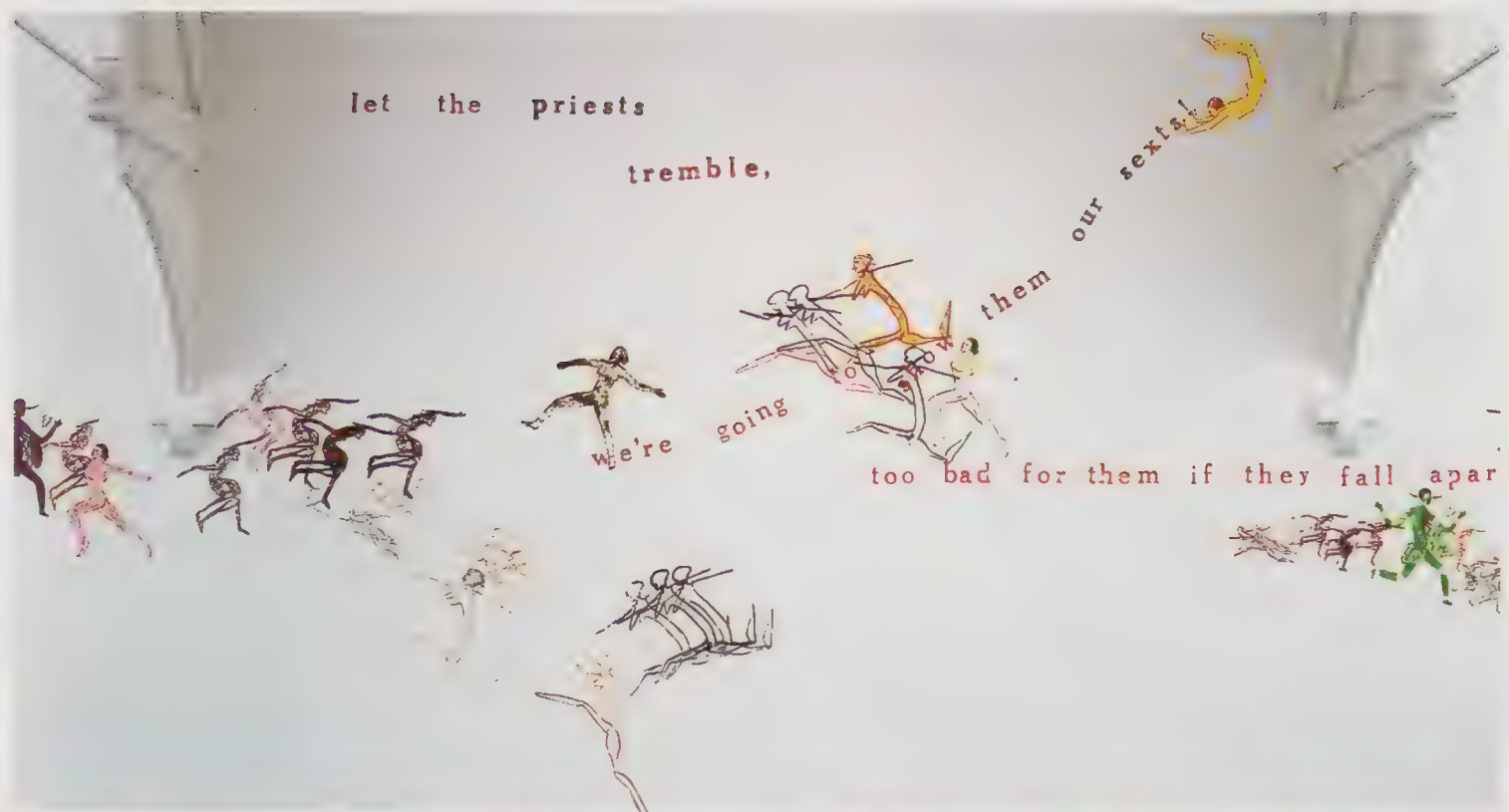
If the scene itself isn't appealing enough to our utopian desires, the handling of the paint is ravishing too, especially in the foreground where water reflections are of virtuoso sketchiness. Rubens clearly derived as much pleasure from the act of painting as he did from the fact that it was his land being depicted.

Both *Château de Steen* and *The Rainbow*

Landscape are of the same huge size, 4.5 feet by 8 feet, and were painted on oak boards of unusually elaborate carpentry. Fourteen different panels make up *The Rainbow Landscape*, whose size and weight dictate that it must have been painted in the studio from sketches made on the spot, though none has survived. It is unlikely that an artist painting scenes for his own amusement would delegate execution to assistants, as Rubens habitually did, so we are looking here at autograph execution. An early commentator on Rubens, Roger de Piles, insists that the artist painted everything from nature, which enables us to speculate that these pictures were done not in Antwerp but closer to the actual scenes depicted, at *Château de Steen* itself. Clearly, both paintings were intended to be hung in the same room, perhaps also in the *Château*.

The Rainbow Landscape is in the Wallace Collection, Manchester Square, W1 (0171-935 0687); admission free. *Château de Steen* hangs in the National Gallery alongside four other Rubens landscapes, one of which, a night scene, is on loan from the Courtauld Institute of Art; admission free.





EDWARD LUCIE-SMITH IS UNIMPRESSED BY IKON, IMPRESSED BY ICONS AND DISMISSIVE OF THE PROMOTIONAL TACTICS OF THE AVANT GARDE.



Photograph: Michael Leonard

CRITIC'S DIARY

To Birmingham, to see the new Ikon Gallery. It must be said that this is a very beautiful space, a converted Victorian school. With admirable pragmatism, the galleries have been put on the two upper floors, with the 'practical' stuff – cafeteria and bookstore – on the ground floor as you enter. You can feed the body before you feed the mind. The inaugural exhibitions are both solo shows by women. One is the veteran American feminist Nancy Spero; the other the rising BritPop artist Georgina Starr. In principle it's admirable to begin a new epoch in this way; in practice neither show did much for me.

Nancy Spero is an artist who has struggled for recognition for a long time. I remember a conference in Greece, more than ten years ago, where the hosts attempted to brush her aside as 'only the wife of Leon Golub' (who was also present) and where, as chairman of one of the sessions, I had to fight hard to get her a slot to deliver the paper she had prepared. But this is a thin display. Basically it consists of a smaller room with framed earlier work – strip-like paintings rather like the 'banners' you find on Internet computer screens – plus an 'installation' in the larger space beyond. The walls are sparsely decorated with stencils applied by the artist's assistants – a row of sheila-na-gigs (grotesque female figures displaying their vaginas) borrowed from medieval Irish art; an often-repeated female figure holding two dildos, borrowed from a Greek red-figure vase; other images bearing the same kind of message. In theory it's an in-your-face assertion of the importance of female sexuality; in practice it makes almost no impact because the figures are so small in scale and so scattered. The beautiful space, with its arched gothic roof, looks as if it is still waiting for the real exhibition to arrive.

On the lower exhibition floor, Georgina Starr's *Tuberama* is

much more substantial – physically at least. It is an elaborate installation with a working miniature train, painted backgrounds, cut-out cartoon figures and a video. As the title suggests, it's about a journey on the Tube – rather an odd choice of subject, one might think, for the artist's 'first exhibition outside London'. The main excuses for the show seem to be that it is 'entertaining' and 'children will love it'. The retort to the first is 'not entertaining enough'. Where the second excuse is concerned the jury is still out, but my own reaction is that this is a curiously condescending enterprise, and children don't like condescension. It is condescending because it imitates popular culture without adding anything – the primary sources are the Beavis and Butthead cartoons which have enjoyed success on television. The video is professionally made, with good music and high quality animation. But despite the occasional 'fuck' it has nothing like the anarchic savagery of genuine Beavis and Butthead. They have more to say about modern society than this does. And their comments are more sharply to the point. I wish I could give these opening shows a better report – basically the new Ikon is a sympathetic place.

In total contrast to this is the new exhibition

of Russian icons at the Royal Academy. Very sympathetically installed, with subdued lighting and walls repainted in appropriate hues. The icons do not represent every school – they are all from Moscow. Like all Russian icon painting they descend directly from Byzantine art. But, from the time of Andrei Rublev (1360s-1430), Russian icons began to shift away from the patterns created in Constantinople. Simply put, they are less grand, less gorgeous, less hierarchical, but equally spiritual, though in a softer, more lyrical way. Rublev's famous icon of *The Trinity*, represented here by a close copy made in the early 16th century, is a case in point. The fact that it is a copy doesn't have as much significance as it would if this were a work from western Europe, since the painters were firmly instructed to stick to traditional patterns. Some of these were inherited from the Byzantine Greeks; others, like the paired images of Sts. Boris and Gleb, the first two authentically Russian saints, were devised to fit local circumstances. Despite the constant efforts of the authorities to impose uniformity on the official icon workshops, the show chronicles a stealthy stylistic progression as Russia developed. Icons become more ostentatious. They commemorate new saints. Metropolitan Makarii, who crowned the

16-year-old Ivan the Terrible in 1547, alone canonised fifty. Not all of these developments were good – as compositions became more elaborate some of the original spirituality was lost. But this was a living creative form which retains its impact today.

The last major showing of icons I saw was at the National Gallery of Athens. Quite a few of the visitors then were old Greek ladies in black dresses, who crossed themselves, I noticed, before some, though not all, of the exhibits. In every case, the icon which moved them to this devotional gesture was a superior example. One is unlikely to witness such a phenomenon in London, but this is nevertheless a show which takes one a long way beyond the realm of 'art', as Georgina Starr and her admirers define it.

It has been a month for talk. I attended a small conference organised by the ArtKiosk Gallery in Brussels, devoted to the theme of New Academism in art. It was intended to serve as an initial preparation for a show on the same theme which will open in April 1999 at the Museum of Modern Art in Ostend. The seed from which the conference seems to have grown is the interest taken by the organisers in the Novia Akademia in St. Petersburg. Several of the younger members of the group were present. The Novia Akademia offers fascinating insights into the current condition of Russian art, and its relationship to the Russian tradition. As one

of the Russian participants pointed out, St. Petersburg has a neo-classical tradition of a special sort, in the sense that, from Peter the Great onwards, classicism was itself a form of innovation. The present New Academy can be related to the group which surrounded Diaghilev, when he ran the luxurious magazine *Mir Isskustva* (World of Art), which was already inspired by what one might call 'innovative nostalgia' for the city's classical past.

But there is another aspect as well. The youngest generation of artists in Russia is already nearly ten years out from the collapse of Communism. For them 'the establishment' is represented by the artists who made their reputations during the perestroika epoch, when Gorbachev was still in power – Eric Bulatov, Ilya Kabakov and other names of this period come to mind. It is these, not the official Soviet artists, whom they are now rebelling against. But these young artists are also just old enough to have experienced the very thorough technical training in all aspects of art which was part of the Soviet legacy. Their way of challenging their predecessors is to return to the academic tradition which Communism paradoxically preserved.

The only alternative, as they see it, is to try to outdo the excesses of the West – this is the path chosen by the most notorious of all the 'post Communist' Russian artists, Oleg Kulik, who lives not in St. Petersburg but in Moscow. Kulik is the man who, for example,

has just performed 'I Bite America and America Bites Me' – a kind of parody of Beuys's famous 'action' of 1974: 'I Like America and America Likes Me'. Transported nude in an animal van from the airport to the premises of Deitch Projects in New York, he proceeded to live as a snapping and snarling dog in a spartan pen on the gallery premises for the next two weeks. Another of Kulik's recent 'artworks' is even more startling. Entitled *Deep Into Russia*, it is a series of twelve photographs which show the artist committing bestiality with a variety of animals. Kulik's wife and collaborator Mila Bredikhina justifies the work as follows:

"Ambivalence and androgyny, extant stereotypes in Russian culture, are in the interpretation of Oleg Kulik an indivisible whole combining man and beast. Erotism, in zoophrenic transliteration, it compels Kulik to desperately search for a sexual partner together with his non-anthropomorphic alter ego, a creature of differing biology. After the war of the sexes, where there are no winners, but rather a battlefield littered with the corpses of our desires, this shift seems nearly logical. At the same time Thanatos urges Kulik towards a suicidal intrusion into the vagina of a cow, to desire death and to be born again as something completely new. This programme, in its frightening physiological pragmatism, reveals an energetic overcoming of the amorphism of Russian spirituality."

Kulik's enterprises, seen in another context, are all part of the efforts still being made by members of the contemporary avant garde to go beyond the now stale excesses of the past. Damien Hirst, for example, is not the only ambitious contemporary artist who has come to the conclusion that death is now an even greater taboo than deviant sexuality. There are some, indeed, who are already prepared to go a lot further than Hirst himself.

Between November 1997 and February this year, the Landesmuseum in Mannheim showed an exhibition called 'Worlds of the Body – looking into the human body'. It consisted

Opposite: Let the Priest Tremble by Nancy Spero at Ikon Gallery, Birmingham.

This page, left: The Mother of God of Smolensk in 'Holy Russia' at the Royal Academy of Arts until June 14. **Right:** "In You All Creation Exults", also in 'Holy Russia'.





Left: Portrait of a Bearded Man, 1580, by Frans Pourbus the Elder (1545-1581) on the stand of Haboldt and Co., Paris at the recent Maastricht Art Fair. **Right:** The Carp by Sebastien Stoskopff (1597-1651) on the stand of French and Co., also at Maastricht.

of 200 'plasticised' corpses, and attracted 700,000 visitors. It had previously been seen in Japan by one million. Its progenitor was the German scientist G. von Hagen, who nevertheless explained in interviews that the presentation had its aesthetic side. He said: "This is not art, any more than it's science ... But I give my presentations an aesthetic form designed to impress the spirit, otherwise they would not arouse any emotion."

In Britain, at least one artist has used real cadavers as material for his art. Anthony-Noel Kelly, who showed at the Contemporary Arts Fair last year, is now being prosecuted for moulding his sculptures from parts of corpses. The prosecution allege that the bodies were stolen from an anatomical laboratory.

Indeed, I was recently the subject of a less drastic experiment of this sort myself. Alexander de Cadenet, rapidly establishing himself as a leading member of what one might call the 'Post BritPop' generation, rushed me off to a suburban hospital to have an x-ray made of my skull, which, greatly enlarged, will form the basis for a portrait. As he reasonably pointed out, making an x-ray of someone's skull is probably the most fully objective way of making their likeness. In a curious way the comment quite cheered me up, as I thought I looked much handsomer without the fleshy envelope than with it.

Granted the huge variety of contemporary approaches, it is not surprising that panjandrum from other disciplines who dabble in art criticism quite often make fools of themselves. This month the Walter Neurath Memorial Lecture at the National Gallery was delivered by the eminent Marxist historian Eric Hobsbawm. The title was promising: 'Behind the Times: The Decline and Fall of the 20th-Century Avant Garde'. The actual content, alas, was a great let down. Professor

Hobsbawm seemed obsessed with painting – indeed, he made it quite clear that he was putting all three-dimensional work to one side. But painting hasn't been in the forefront of avant-garde activity since the early 1970s, whereas the idea of avant gardism has, by contrast, flourished mightily during the ensuing period. Though the professor did, if I remember correctly, make a glancing reference to the work of Jake and Dinos Chapman in his lecture, basically it seemed as if the frenetic activity which has taken place in the art world during the past quarter century had completely passed him by. Hobsbawm, I believe, sometimes talks of a 'shorter 20th century', dating its conclusion to the fall of Communism in 1989, and mourning the loss of the Soviet Union as a good Marxist should. But even this isn't sufficient excuse for so brutally truncating and distorting the story of avant-garde attitudes. The avant garde may be in a state of terminal decline, but not for any of the reasons the lecturer gave us.

If anything was odder than the lacunae in the lecture itself it was the gaps in the audience. Conspicuous by their absence were Thomas Neurath, son of the founder and current managing director of Thames & Hudson, and also Nikos Stangos, longtime editorial director. What bad luck! – this great occasion in Thames & Hudson's annual calendar seems to have coincided with a severe localised flu epidemic.

People searching for information about the real condition of what is still described as the avant garde might want to look at the catalogue for Christie's sale of Contemporary Art on April 22. This might be described as the first actual 'coffee-table catalogue' of such work. The artists are the usual suspects: Minimalists, members of the Arte Povera movement (Merz and Kounellis), grand

Germans like Beuys, Richter and Baselitz, and newly canonised members of the BritPop movement. Damien Hirst gets the cover illustration with a medicine cabinet entitled *God*, named, we are informed, after the Sex Pistols song *God Save the Queen*. There's also a 'mechanically complete' suitcase bomb ('without explosive') by Gregory Green, estimated at £2,500-£3,000 and 50 lbs of sweets by the late Felix Gonzalez-Torres estimated at a bullish £55,000-£65,000. And then there's the text – including an appendix by an anonymous hand giving in a few pages the orthodox history of 'Western art' from 1965 to the present. "With a few notable exceptions," it intones, "the [sic] art since 1965 has been dominated by the influence of two countries: Germany and the United States." But now "for the first time ever London is coming to be considered the new centre for Contemporary art."

The text concludes with the following resonant paragraph: "In retrospect therefore, the art of the last thirty years can still be seen as a continuous and expanding exploration of the boundaries between art and life and a constant questioning of borders between perception and reality. It has been a tradition that began with artists attempting to find an answer to Duchamp's question, 'is it possible to make works that are not works of art?' and is reflected today in Hirst's statement: 'Sometimes I feel I have nothing to say. I want to communicate that.'"

That sounds much more like a warning than an enticement. But then the whole physical appearance of the catalogue – the weight, the gloss, the seductive colour illustrations, the up-to-the-minute design – will incline potential buyers the other way. If you're looking for an object that symbolises the complete institutionalisation of things and people who persist in thinking of themselves as controversial and outrageous, then here it is.

It's no wonder that one part of the art market seems to be turning back to the Old Masters. The recent Maastricht Art Fair offered enough good paintings to furnish a very respectable gallery – Rubens sketches, a Mathieu Le Nain, a work by the rare Lorraine still-life painter Sebastien Stoskopff, portraits by Frans Pourbus and by Van Dyck. The fascinating thing about these pictures, in present circumstances, was the fact that one could see precisely how they functioned in the social context of their time. The carp in the Stoskopff still life (see above), for example, was a symbol of Easter, and the picture therefore was both sacred and secular. More nourishing in the long run than 50 lbs of sweets by Felix Gonzalez-Torres.

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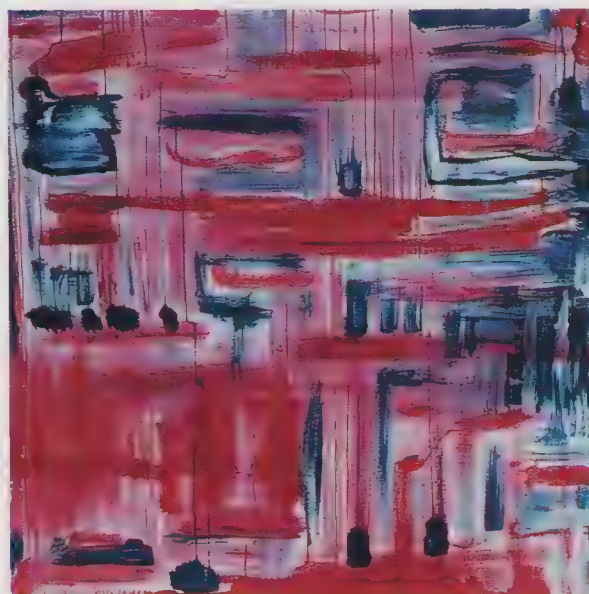
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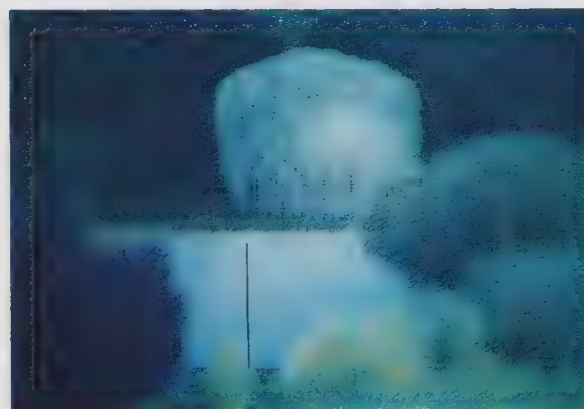
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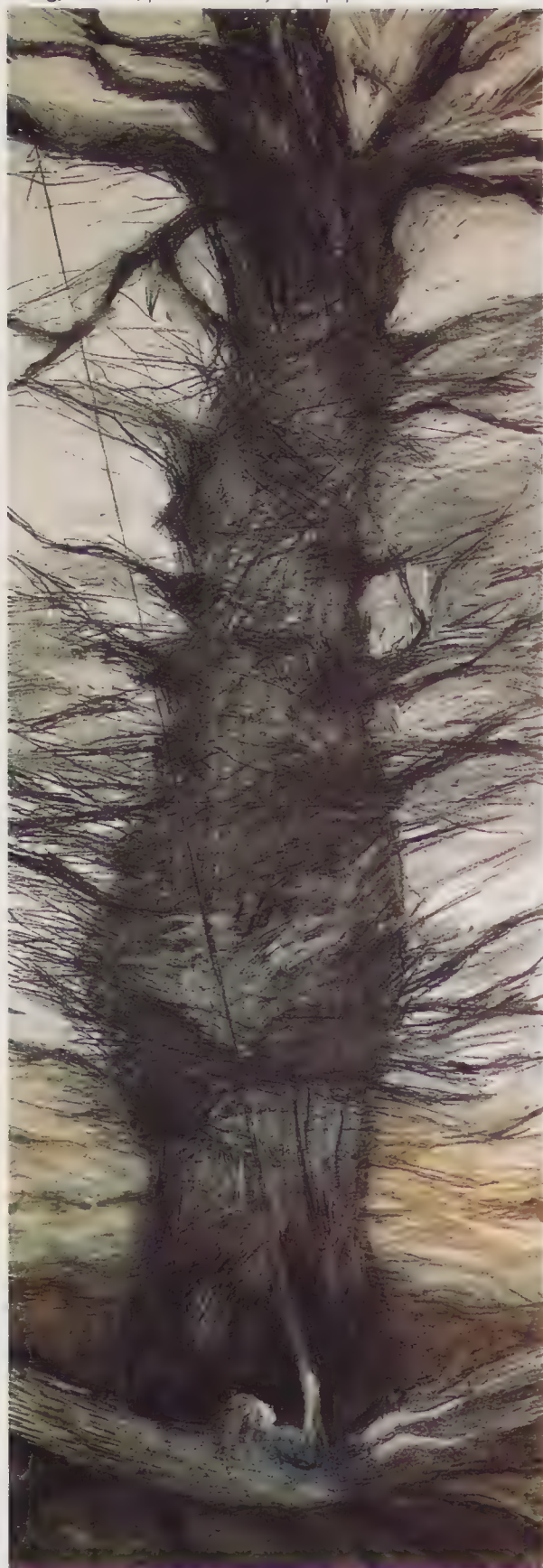
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ELERI MILLS

"I HAVE LOOKED LONG AT THIS LAND, TRYING TO UNDERSTAND MY PLACE IN IT ..."

R. S. THOMAS

The land has always been there in my mind, beginning with a childhood helping on the farm. The passing on of the land from one generation to the next represents continuity and instills a deep sense of belonging.

I grew up, therefore, in a place where history and tradition were relevant and my familiar landscape was connected by a network of mythic and cultural associations. The art of storytelling celebrated all aspects of life, thus fuelling a culture founded on narrative as opposed to a visual tradition, creating fabulous and complex imagery of the mind.

As an art student in Manchester the sudden access to galleries, libraries and theatre meant that I was able to extend my horizons. I remember the thrill of discovering the work of Morris Louis, Antoni Tàpies, Rothko and Chagall in particular. Those years gave me the space and freedom I needed to find my own voice and to establish a method of work which I am still developing twenty years later.

My instinct has always been to embrace both painting and textile traditions without having to conform to either. I feel a huge sense of liberation in this chosen area. While the act of drawing is central to all my work, I delight in the raw beauty of all my materials – whether they are fabric, thread, paint or paper. I see no distinction between the paper-work and fabric-work as each is vital to the other. In any case I regard the process or medium as incidental. The content of the work is my main concern.

My return to live in Wales ten years ago has had a profound effect on my work, resulting in a period of self-examination and experimentation. This homecoming has enabled me to see an old, familiar place

through new eyes. My children now represent new figures passing through an ancestral landscape. This is a landscape layered with ambiguous messages, a place with its own distinct edge.

Everything I need is here, and apart from being surrounded by my subject matter, the main influence on the work I do continues to be the study of painters and the reading of poetry. So that while my work is generated by minute personal experience, the themes are universal.

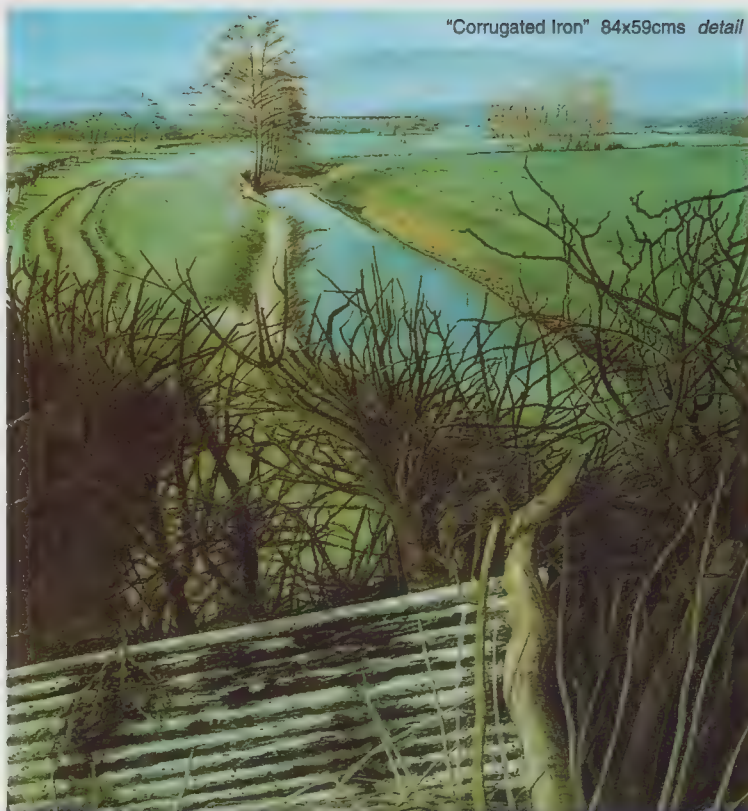
The extraordinary 1825 series of landscape drawings by Samuel Palmer are of current interest. In addition a recent commission has introduced me to the poetry of Federico García Lorca. The world he creates is vital, elemental and dangerous. The wild, soaring passion of the language represents an almost unbearable love of land and for the act of creation. Such rejection of all that is dead or mediocre is especially relevant now at a time when the land is under increasing threat of trivialisation.

For me, landscape and language have always been inextricably linked and all that was considered safe for all time is now in question. As my own children face the prospect of being the last link in a linguistic chain, there is a sense of urgency as I witness a landscape whose potency is ebbing away.

Eleri Mills has work in the permanent collection of the Whitworth Art Gallery, Manchester.

Examples of her work are also on display in the exhibition 'Embroidered Bookbinding' at the Museum of Decorative Arts in Madrid until May 10.

She can be contacted on fax number 01938 820525.



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Opposite: *Ecstasy of Fumbling, Portrait of the Artist in a Gas Alert*, 1991. **Above left:** *North American Free Trade Agreement*, 1995; **right:** *Truth, Lies and Super 8*, 1997.

THE FALKLANDS WAR WAS A TURNING POINT IN THE PAINTING OF JOHN KEANE. HERE HE EXPLAINS WHY HE HAS BECOME AN ARTIST EAGER TO REFLECT ON MODERN HISTORY EVEN AS IT UNFOLDS.

A PAINTER OF MODERN LIFE

Painting is not important to me. That is to say, now I have your attention, that the fact of my being a painter is slightly by the way, the result of myriad little accidents that become known as 'Life'. But since that is the way it turned out, I naturally want to do it well. Aside from an overwhelming ambition at the age of fourteen to be a Surrealist (which, luckily, I'd grown out of by the age of sixteen), it was often more likely to be a film or a book, rather than the work of any particular artist, which would influence my development: *Oh What a Lovely War!*, *Cabaret*, *If...*, *The Quiet American*, *Homage to Catalonia*, *The Roads to Freedom* etc.. If things had turned out differently I might now have been involved in making an animated, high-kicking musical of Sartre's *Being and Nothingness* with music by David Byrne, but instead I got lumbered with painting – now, as we are told constantly, a redundant art form. (Why is it that no other art form, whether it be theatre or literature, has to contend with the arbiters of current style telling them that they are no longer 'relevant'?)

What troubled me about art was that it has spent a good deal of the late 20th century asking the question "What is Art?" and failing to address issues outside of that in any meaningful way. I was in my late twenties (having flirted with and abandoned the clever clogs school of ironic detachment) before such questions as "What makes people want to kill each other?" started to assume an enormous importance. Before that, subjects like Patty Hearst and the Baader-Meinhof gang had cropped up, but in an essentially detached manner. It was the Falklands War that proved the catalyst (I was green with envy that an actual 'war artist' had been appointed). It shocked the post-Second World War complacency out of me, and my only weapon was art. My sense of outrage that people were being sent out to kill in the name of a forgotten legacy of empire activated a shrill voice within me, and I had to learn a language to give that voice expression. Painting was back in vogue then, in the early 'eighties, an immense relief after the turgid conceptualism of the

'seventies. There were a couple of shows at the Whitechapel around that time which excited me: Terry Atkinson with his sardonic take on politics and the media, and Malcolm Morley with his exuberant mix of the exotic and the banal. A kind of critical realism, laced with humour and absurdity, became my language, based on my own observations of how the world worked around me, as gleaned from the mass media.

It soon became clear to me that attempting to make statements about the world from the seclusion of my studio in Clerkenwell was not going to suffice, and there followed a couple of trips to real areas of conflict – Nicaragua in 1987 and Northern Ireland in 1989 – for research purposes followed by series of paintings. My methods were journalistic, and the work was done retrospectively back in my studio, using the filter of hindsight. The working process was an attempt to reconcile personal experience with what I knew of the wider situation, frequently using material that I had picked up along the way and making it part of the painting. This established itself as a working method, and was essentially the same method I employed for my commission as official gulf war artist (yes, my time eventually came).

The war artist job was a unique chance of a ringside seat at an event that would probably have come into my work anyway. I was allowed to peer into the abyss. But the official ticket can be a hindrance as well as a help.

Central America beckoned me again – Guatemala on a human rights delegation, and later Mexico, where I found myself travelling down the lawless roads of Graham Greene (him again!). Mexico had everything – religion, art, politics, banana trees, the murder of Trotsky. And the Zapatista guerrillas, indigenous people struggling for justice led by the charismatic subcommandante Marcos, who with a balaclava and a pipe types out communiqués to the world from the depths of the jungle via the internet.

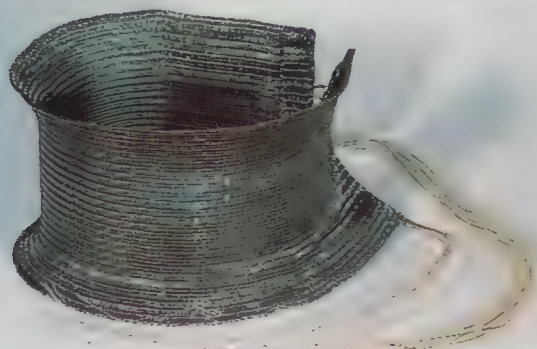
I sometimes have dreams where I fear discovering the body of someone I have killed. I am fortunate in that I have never had to kill for my survival, which, had I been living under different circumstances, might well not have been the case. There is a famous photograph of Lee Harvey Oswald posing in his backyard with the gun that shot JFK. Conspiracy theorists maintain that it is a photomontage. I put my own head on whoever's body it is, casting myself as the assassin. It reminded me of my dream.

There is a retrospective exhibition of John Keane's work at the Ulster Museum, Belfast from May 14 to September 20 and an exhibition of what the artist calls his 'Polyprints' (monoprints with more than one impression) at Riverside Studios from May 6-27.

Keane is represented by Flowers East, London E8 (0181-985 3333).

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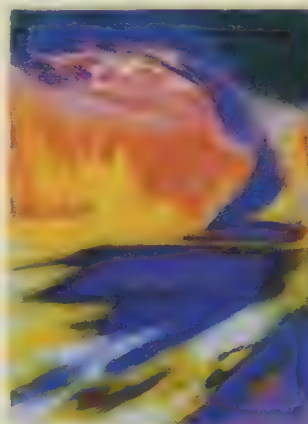
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ANNE DESMET

London Gardens - Diptych is a wood engraving (ed.75) in two parts which depicts one scene: that of my irregularly-shaped back garden with its zigzag slash of boundary wall picked out in the early morning sun which slants diagonally across the terrace of houses beyond. I look out at this particular view every day from the top floor of my home in Hackney, east London. The complete image evolved in two stages, each of which I engraved on separate endgrain blocks of box wood, with an interval of about a year between the completion of the left 'panel' of the diptych and the completion of the right.

Following a year living in Italy, in 1989-90, as a Prix de Rome Scholar, many of my works have been inspired by themes of architecture and landscape. My specific interest has become the multi-layered nature of (particularly Italian) cities where ancient ruins co-exist with 20th-century apartments and TV aerials. In the last few years I have also been working on images of London – such as *London Gardens - Diptych* – where building sites imply change and development and where houses and offices are often clad, completely or partially, in scaffolding. These tubular exoskeletons help both to describe and to disguise the nature of the architecture beneath but also imply a process of mutation.

With these suggestions of change – indicating both the passage of time and human intervention – my intention, often, is to demonstrate how past and present influence one another; and perhaps to provoke reflection about the dangers of environmental vandalism. I aim to create a sense of the interweaving of years of history – a type of metamorphosis which is a predominant theme in my work.

I often use sequential format to imply time, change and chains of thought – like looking at a flickbook or a series of film stills. Alternatively, I sometimes use several blocks, of varying shape and size, on which I engrave the components of a complete image which is then re-assembled, like a jigsaw puzzle, in the printing. The white space between each printed block becomes an integral part of the finished print and the irregularly-shaped segments of the whole help, maybe, to convey an idea of fragile fresco fragments, of images from centuries past, seemingly timeless yet fixed in time by the presence of 20th-century

cars or cement mixers.

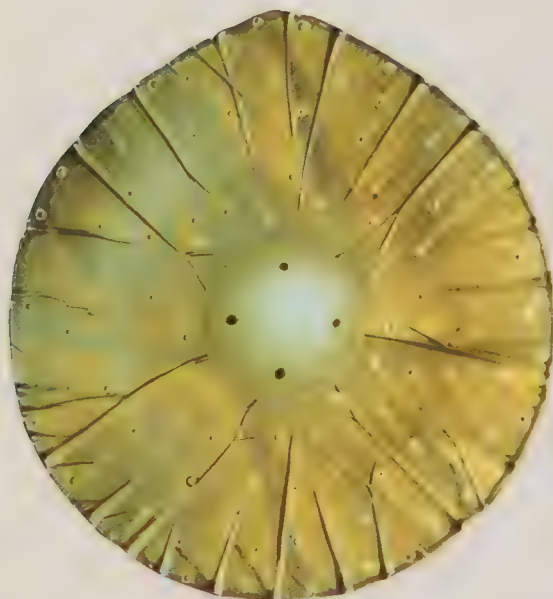
I am interested in creating, in my wood engravings and linocuts, a strong sculptural illusion of three dimensions by the use of linear perspective and strongly contrasted light and dark tones. I also make collages – some of which are literally, in three dimensions – being low-relief paper structures. By cutting, folding, tearing, recycling and combining fragments from my prints with other paper materials or collaged onto gessoed and painted panels, I endeavour to create new images which are suggested by and develop the themes of my prints.

Anne Desmet will have a major retrospective exhibition in the Eldon Gallery of the Ashmolean Museum, Oxford from September 15 to December 13, 1998

She will also have an exhibition of new works at Duncan Campbell Contemporary Art, 15 Thackeray Street, London W8 from December 1-22, 1998.

She is also editor of *Printmaking Today*.

SHOP WINDOW NEW CERAMICS



Above left: Ceramic platter with cracked glass centre by David McDonald, 55cms diameter, in 'Ceramic Sculpture '98' at Chalk Farm Gallery, 20 Chalk Farm Road, London NW1 (0171-267 3300) from May 13 to June 27
£470

Above right: Bowl by Mary Rich, 12.5cms high, 21cms diameter, in 'Perspectives in Porcelain' at The Devon Guild of Craftsmen, Riverside Mill, Bovey Tracey, Devon (01626 832223) from May 2 to June 14
£150



Above left: Large vase by Lisa Davidson, hand-decorated and coiled stoneware form with bronze slip and crackle glaze interior, 55cms high, at Thyme, 4A Murray Street, Camden Town, London NW1 (0171-482 3529)
£145

Above centre: Flower pot by Laura Pottinger, 25cms high, in 'The Garden Exhibition' at Beatrice Royal Contemporary Art & Craft, Nightingale Avenue, Eastleigh, Hampshire (01703 610592) until June 7
£85

Above right: *Seated Figures* by Sally MacDonell, porcelain and steel, 25 & 26cms high, in an exhibition of her work at European Ceramics, Finkle Street, Knaresborough, North Yorkshire (0378 511113), from June 6-28, from **£250**



Left: *Oval Mauve* by Judy Trim, 26" x 7", a bowl finished in lustres which took months to create including twenty firings, at Marine House at Beer, Fore Street, Beer, nr. Seaton, Devon (01297 625527)
£2,700

Below left: *Dwelling*, a wall plate by Sara Robertson, white clay, monoprinted with coloured slips and finished with a clear earthenware glaze, 19 x 15cms, in her show 'Quick as a Wink' at Danielle Arnaud, 123 Kennington Road, London (0171-735 8292) from April 30 to May 17
£35-£350

Below: *Depletion of Ozone Layer* by Ibrahim Wagh, 114 x 114cms, in his one-man show 'Journey Through the Dark' at Boxfield Gallery, Stevenage Arts & Leisure Centre, Lytton Way, Stevenage (01483 766877), from May 7 to June 7
£1950



Above left: *Pair of dancing cups*, 10cms x 9cms, by Emma Hollands, in 'A Kaleidoscope of Colour' at Strathearn Gallery, 32 West High Street, Crieff, Perthshire (01764 656100), from May 9 to June 16
£42

Above right: *Fat Jug* by Fenella Mallalieu, earthenware decorated with slip and lead glazes, 25cms high, available from the artist at 100 Mortimer Road, London N1 (0171-241 6553)
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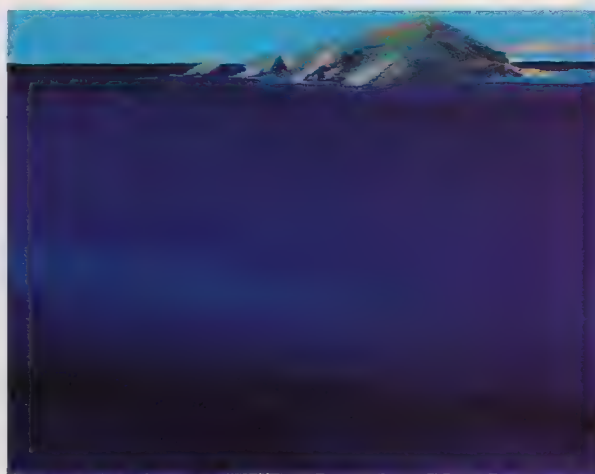
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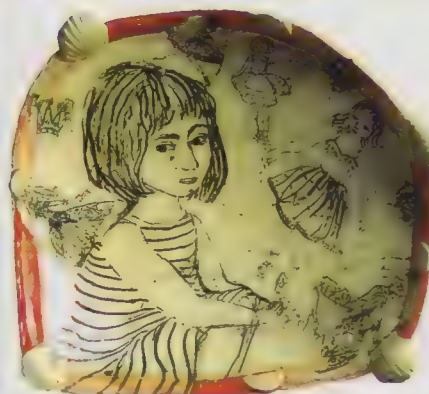


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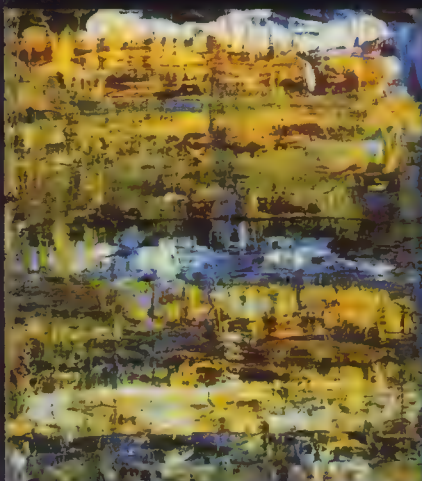
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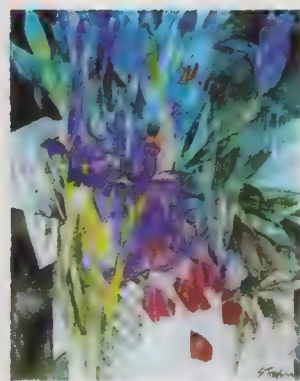
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ANNE PETHERICK OF KENTMERE HOUSE GALLERY, YORK DISCUSSES THE DAMAGE DONE TO SALES OF SERIOUS ART BY REPRODUCTIONS HAWKED BY THOSE WHO SHOULD KNOW BETTER AND RECOMMENDS HER INEXPENSIVE FAVOURITE ARTISTS.





Above: Kite by Peter Burgess, oil on canvas, 24" x 24", £650

Opposite page, top: Green Thoughts, Green Shades; bottom: Harddraw Village, both by David Greenwood, pastel, 20" x 24", £350-£500.

It is an **unhappy** reality that, for 80-90% of the population, 'art' actually means a mass-produced reproduction bought from a chain store, a framing shop, or by mail order. Where these are sold openly as posters, at appropriate prices, they may have little effect on the sales of original work but the damaging part of the market is the reproductions described as 'limited edition prints'. These may cost several hundred pounds and be purchased from an organisation which lends an air of respectability, such as the V & A or the Tate, and are often sold as 'investments'. Yet they are nothing more than machine-made reproductions, whether signed or not, which are 'limited' for no better reason than that the

machine was switched off after a certain number. Whatever claims are made in their advertising, they are worthless.

The market for 'limited edition' reproductions deserves closer examination because I believe that it is the greatest threat to the livelihoods of artists – certainly young artists, and those selling at under £1,000 – and to the survival of many independent galleries.

The market is vast and very lucrative, with the majority of the public quite unaware that

they are being conned. Organisations which should be more mindful of their reputation and educational role are attracted to the profits which can be made, and may justify their involvement on the grounds that it provides a cross-subsidy to their other work.

How has this dismal situation come about? According to the Arts Council at least 80% of the population have never in their lives set foot in an art gallery, and probably fewer than 1 in 100 households have ever bought an



Left: *Minster 3* by Alfred Hockett, pen and watercolour, 138.5 x 98.5cms, £550; **Middle:** *Venetian Doorway* by Allan Bruce, £750; **Right:** *Street Scene, St. Ives* by Paul Bawden, oil on board, 6" x 6", £300.

original painting. The patchy nature of art education in schools has much to answer for, but I believe it is wrong to assume that the market for original work does not exist. There may be another – more pernicious – reason for the low level of sales.

Difficult though it is to appreciate for those of us who are hooked on buying art, the description 'original' may actually be a deterrent to some, because it requires a unique choice which they may then be called upon to justify. Thus the purchase of a reproduction may not simply be the negative act of one who feels they cannot afford an original, but may hold positive attractions for those who are intimidated by all that is involved in the selection of an original.

A further factor is the turn-off effect of much of the media's visual arts coverage. Their obsession with the antics of the publicity-seeking extremists, to the almost total exclusion of those who can actually paint, draw, use colour, etc. means that many of the public – and that includes the broadsheet readers – are quite genuinely unaware that there are artists working today who are dedicated and talented, and who take pride in their work rather than their skill at conning the public. Many are also producing work which ordinary people might actually want to buy – if only they knew how to find it.

There are those who would argue that it is preferable for a household or office to have reproductions rather than bare walls, but this assumes that there are two quite separate markets with no overlap or possibility of transfer between them. I don't believe that this is the case. It may be assumed that the decision to buy a reproduction is based on cost, but that argument simply doesn't stand up since many reproductions cost more than originals by young artists. In that case, the purchase of a reproduction is directly responsible for reducing the market for original work. Also, although reproductions are heavily and nationally marketed in, for example, colour supplements, magazines and by direct mail, there is no equivalent at all for original work. The Guardian's brave foray into this field in the early 1990s was soon abandoned, partly because the colour reproduction at that time was poor but also because they found they were inundated with artists but less so with buyers.

This situation should be viewed alongside the dearth of exhibition opportunities, particularly in the regions, for professionals working in the less fashionable genres. Exhibitions in many of the publicly-funded galleries veer between career-minded showings of the 'challenging' work approved by the arts mafia, and the misplaced, misguided, anti-élite policies which result in

local amateurs being shown in supposedly professional galleries. Faced with such contradictions, the confused public have little opportunity to develop their ability to make judgements. We have reached a situation in which there is an enormous amount of good work being produced, and a far greater amount of bad work being shown.

Artists such as Paul Bawden, a young Cornish painter who is working with skill, creativity and sensitivity and producing small oils of astounding subtlety. Many people have no idea that contemporary work of this style and quality is available at all, but especially at such reasonable prices. A complete contrast – and at even lower prices – are Samantha Buckley's small etchings of flowers and still life. This is work which would be described by the mafia as 'decorative' – an entirely pejorative term in their vocabulary – but for many people the purchase of a small etching at under £50 will represent their first step into art purchasing. What is important is that the work is original.

Alfred Hockett, an artist I first encountered in London but who has since moved to the south coast, worked as artist-in-residence at the York Early Music Festival. He applied his love of the subject to capture the magic of live performance in a free watercolour style, including a spectacular 4ft by 5ft watercolour of a concert in York Minster.

David Greenwood, a Yorkshire artist working in pastels, braves the elements to work in the open air as much as possible, and captures the glowing colours of a spring landscape alongside the almost impenetrable mist over Bingley. Peter Burgess paints oils which are meticulous but never dull, building up colours to create the texture of a beach at low tide. Allan Bruce likes to work to a theme: one year the barn next to his house as it is reroofed; next year Venice in all its crumbling glory.

My experience as a gallery owner has taught me that there are many people who are financially able to buy original work but who are currently not doing so. The reasons they cite include: lack of time to visit galleries; lack of knowledge about locations of galleries and the type of work they show; and, in many parts of the country, the distance required to travel to a good selling gallery.

However, the reason which I suspect is the most significant of all is the one which is seldom voiced: reluctance to enter a gallery for fear of being patronised or made to appear ignorant. I believe that this feeling is related very little, if at all, to income or education levels. It is no coincidence that estate agents are always so concerned about first-time buyers since, without the first-time buyer, there can be no subsequent purchases. The same applies to the art market, and any government genuinely committed to making art accessible to all must address the question of getting art into homes and offices and not only into galleries. That may mean addressing the curious funding situation of the visual arts. The professional performing arts are not expected to operate either with no subsidy at all, or with total subsidy, but instead generate part of their funding from ticket sales and receive partial grant funding. Yet, in the visual arts sector, public galleries seldom sell work and are almost totally funded, whereas independent galleries receive no funding at all. Schemes such as Yorkshire Arts' 'Artloan' are excellent but are sadly very little known.

The resulting polarisation of the market serves both sides poorly and is increasingly driving potential buyers into the hands of the purveyors of reproductions.

Ann Petherick is director of Kentmere House Gallery, York (01904-656507), which stocks work by all the artists mentioned.

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FRAMING FRANCE

Essays on the representation of
landscape in France, 1870 – 1914

Richard Thomson

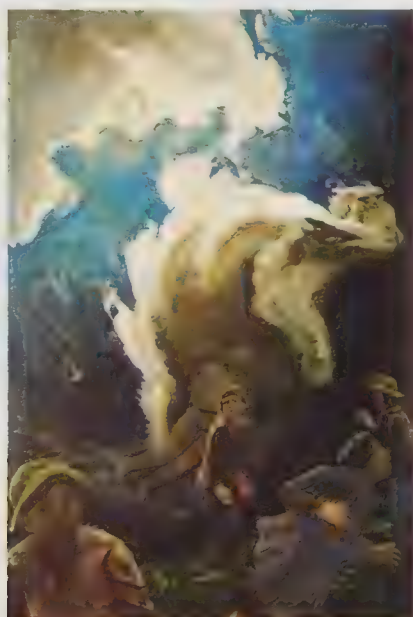


This collection of essays explores a fascinating subject during a key period: the painting of landscape in France between 1870 and 1914, the years in which modern art took shape. Contributors include Richard Shiff, Griselda Pollock, Richard Thomson, John House, James Herbert, Jean-Paul Bouillon and Joy Newton.

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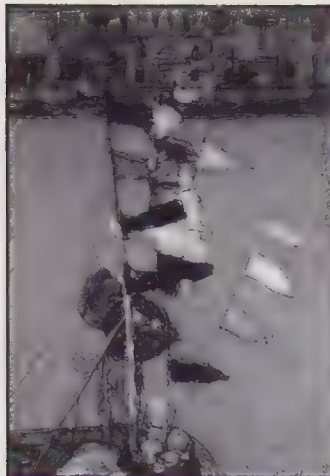


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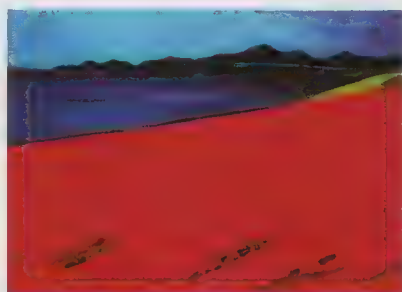
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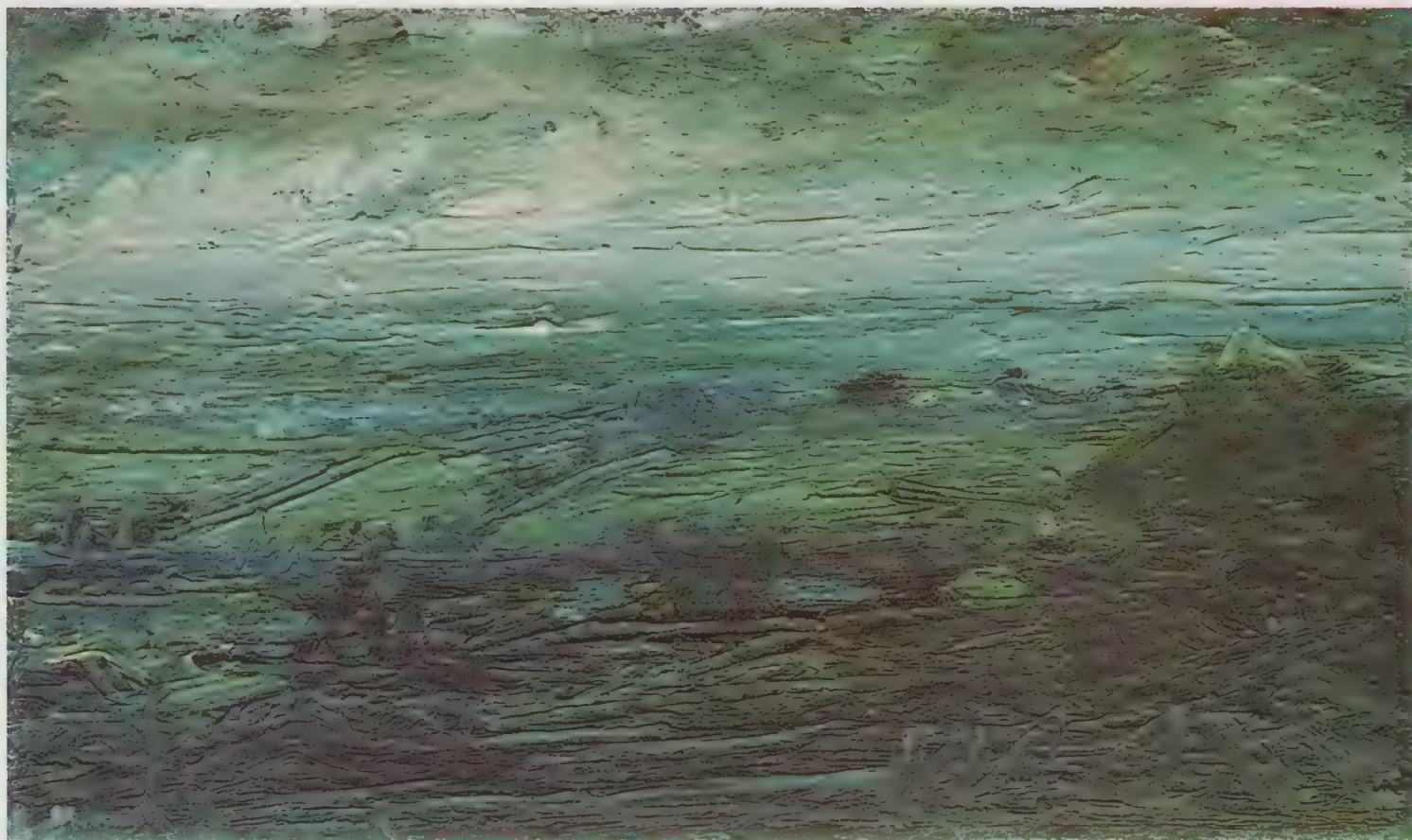
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Red Flash (ii)



APPROACHING STORM, SOMERSET, 7.5 X 4.75 INCHES
 STEPHANIE HURST WON THE ART REVIEW AWARD AT
 THIS YEAR'S 'DISCERNING EYE' EXHIBITION. HERE SHE
 DESCRIBES HER METHOD OF PAINTING AND HER
 STUDIED APPROACH A FAMILIAR LANDSCAPE.

It is with a sense of poetry that I render a personal view of mood and atmosphere that pervades the surrounding landscape, evoking memories of childhood: the timelessness of the Somerset Levels, the brooding spirit of Dorset and the aura of Weymouth Bay, once an inspiration to Constable.

The diversity of landscape and the unusual effects of light and pattern created by sunsets and sunrises, mist and moonlight, storms or snowfall, combine to form the inspiration for my painting.

My interpretation is intuitive and often experimental. The images I create can be elusive, emerging one moment – disappearing the next, lost in an amorphousness of paint. Allowing my perception to alternate between representation and semi-abstract, I aim to convey a particular mood, a fleeting glimpse, a sense of mysticism, with subtlety and suggestion.

Working throughout the changing seasons in all weathers, I depict the transitory effects of light, communicating an understanding of form and spatial recession. I apply paint directly with no preliminary drawing in order to re-create the impact of that first impression. Painting in oil on small-scale boards allows me the freedom to work spontaneously and without inhibition. When continuing the work in the studio, I rely on my retentive visual memory, repainting the surface until I am satisfied it is complete. The resulting impasto and the close

tones I employ unify the image and describe a sense of form and structure.

I use brushes, sponges, rags and even my fingers to create textures and patterns which echo, in a surface relief, the undulations in the landscape, the granulation of sand, the ripples of water, or the powdery deposits of snow. Owing to the combination of irregular surface and glaze, the image of the finished painting can change in appearance depending on the direction of light.

Colour reveals itself to me in momentary glimpses: the myriad greens of landscape contrasting with the pale light of distance; a ribbon of aureolin sand glowing in a shaft of sunlight; a luminous moon partially obscured by a cloud of dark indigo; a drift of white snow, broken by the deep purples of shadow ... this visual diary represents a celebration of nature and provides a context for further enquiry.

My commitment to painting owes much to my early art education, particularly the life class at Bournemouth and Poole College of

Art (where I was encouraged by Sam Rabin) and the years of figure drawing at the Royal Academy Schools. This training provided me with a sense of discipline that I can apply to my working day.

An awareness of the history of art was also an essential part of my education and is of lasting influence. I derive inspiration from the visionary landscape of Samuel Palmer and from the work of many other artists including Turner, Whistler and Monet. I learned much from the Tate Gallery's recent retrospective, 'Mondrian: Nature to Abstraction', and it was a reminder of the evolutionary nature of art, the need for experimentation and the importance of retaining a sense of curiosity.

Stephanie Hurst's work is included in the Hunting Art Prizes exhibition at Newport Museum and Art Gallery (01633 840064), until May 9 and at Alresford Gallery, Alresford, nr Winchester (01962 735286) from June 7-30.

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ARTIST'S EYE SHANTI PANCHAL

Shanti Panchal, who moved from India to work in Britain in 1978, explains the background to *Setting Sun*, 1997.

THE WORLD IS A STAGE where each one of us has a role to play. Here on this stage we are destined with a purpose. There is an entry and an exit. Many great people have experienced this concept and have realised the ultimate truth which is, ironically, so personal. And this personal journey of self-discovery through the obscured events of our lives allows us to see beyond the realities that confront us every day. Often the events of my life compel me to paint that which is not visible. One drifts between the real and the unreal: the real becomes unreal and the unreal becomes real. This escape and shifting of focus is the essence of survival.

During my early years in London, and while travelling to Europe and America, I observed that, historically, the potentials of watercolour had not been explored to the same extent as those of oil and acrylic. Watercolour paintings were too limited to pretty flowers and sweet landscapes. It was a very frustrating experience. I was not prepared to accept the conventional limits of the medium.

I started working obsessively, even to the point of damage, from 12"x6" canvas to 12"x6" paper. To achieve depth, the colour has to penetrate the paper. I do not mix colours on a palette but directly on the paper itself. Through the process of hammering and scraping the surface, shifting images and ideas, working and reworking, my success and failure have become an integral part of the painting. I use layers and layers of colour – layers and layers of life's experiences injecting into the very fibre of my existence, so ecstatic and at the same time so suicidal.

The earthen colours of my palette relate to my early years spent in a village in Gujarat, western India. It is strange but through these experiences I found myself inspired to develop a very personal visual language. In my paintings of the family in which I grew up, where western notions of privacy were absent, the characters manage to create their own inner space and the very



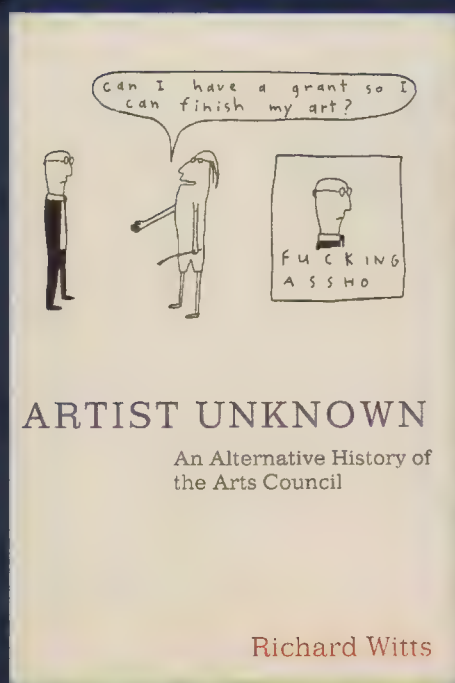
lack of privacy often highlights their essential loneliness.

So often nowadays you hear the words, "Painting is dead!" This notion has continued since 1839 when photography was invented, and it goes on even at the close of the millennium. Painting for me is not only alive but also uniquely valid. It makes me work even harder. There will be the same debate at the end of the 21st century. Painting is supremely suited to the depiction of human nature responding to the world around us and the cosmic forces beyond our reasoning.

Form and colour are executed with pleasure and passion, reaching beyond human conditions; and yet so many contemporary artists strive for tactical coldness, a machine-made quality in their work which springs from an insecure base in the world of material reality.

I seek spiritual vision and values through my work; and although the mystical and spiritual vision of El Greco and William Blake move me immensely, my own understanding and interior vision is firmly rooted in my Hindu sensibility.

'The Window of the Soul', paintings by Shanti Panchal, is at Angel Row Gallery, Nottingham (0115 947 6334) until May 23, and then on tour.



A catalogue raisonné of Elizabeth Frink's prints by Caroline Wiseman is published by Art Books International (£35). Edward Lucie-Smith has written an informative foreword which he concludes: "This full catalogue raisonné of her production as a printmaker offers fascinating insights into her unique personality as an artist. It also establishes her as one of the most Expressionist printmakers of the 20th century."

Ulysses by James Joyce has been illustrated with etchings (ABOVE MIDDLE) by Mimmo Paladino published by the Folio Society (£32.50). Matisse and Robert Motherwell are among the previous illustrators of the 1926 novel. For copies phone 0171-420 4200.

An autobiographical essay by David Piper, *I am well, who are you?*, has been published by Anne Piper (£12) and is available from the Ashmolean Museum, Oxford. It describes the art historian's period as a POW in Japanese camps from 1942-45 and continues down to his directorship of the NPG.

Artist Unknown: An Alternative History of the Arts Council by Richard Witts (Little, Brown, £22.50) unified critics against him. Almost every reviewer hated this book, calling it bitchy, homophobic and generally misguided. It is not, however, without amusing moments though long stretches are bogged down in minutiae and, therefore, skippable. On the visual arts Witts is unsound and he fails even to consider recent developments at the Arts Council which have probably condemned it to being closed down before long.

BOOK REVIEWS BY DICK FRENCH

PIERRE BONNARD BY TIMOTHY HYMAN, THAMES AND HUDSON, £7.95

80 years ago Bonnard was regarded as hopelessly outmoded... "The bearer of the taint of Impressionism in its degeneracy." In those years, as well as the wonderful things you will see currently at the Tate he did some pretty dreadful work. On page 76 of this book his large mural *Pleasure* is surely as bad as anything by Duncan Grant. It is, however, interesting to read about his activities in the 1890s when he was stage designer for Alfred Jarry, for it was this period which formed his outlook. He would walk the streets in search of moments of intensity or, as he called it, "the eternity of the everyday seized at the corner of the next street."

His work is as much to do with memory as with observation. He shows us the world through the mind's eye. Sometimes I look at his paintings and think that the whole of English conservative abstraction is in there, but Bonnard could never have become abstract because his work celebrates that moment when the everyday is transformed or etherealised, and communicating the forms and colours of the everyday is just as important as the distillation he makes.

Bonnard's use of white reminds me of Soutine. Although Bonnard's white is always modulated compared with Soutine's pure flake, the purpose was the same. It gave a kind of electric zing to the hot saturated colours.

There are plenty of good colour plates in this book as well as interesting black and white photographs, some taken by Bonnard himself. One shows his studio wall in 1946. Alongside postcards of Gauguin and Seurat,

there is a seated girl by Picasso. Picasso hated Bonnard and called him a piddler. Bonnard was no show off. He got by without screaming 'ME', and he didn't need to keep stopping for rounds of applause. No wonder the old clown hated him.

MATTHEW SMITH: HIS LIFE AND REPUTATION BY MALCOLM YORK, FABER & FABER, £25

Matthew Smith had a very long apprenticeship during which his work was so dismal that even close friends suspected his motives. At one stage, while he was working in Normandy, people thought he was really an agent of MI6 sent out to keep an eye on Delius.

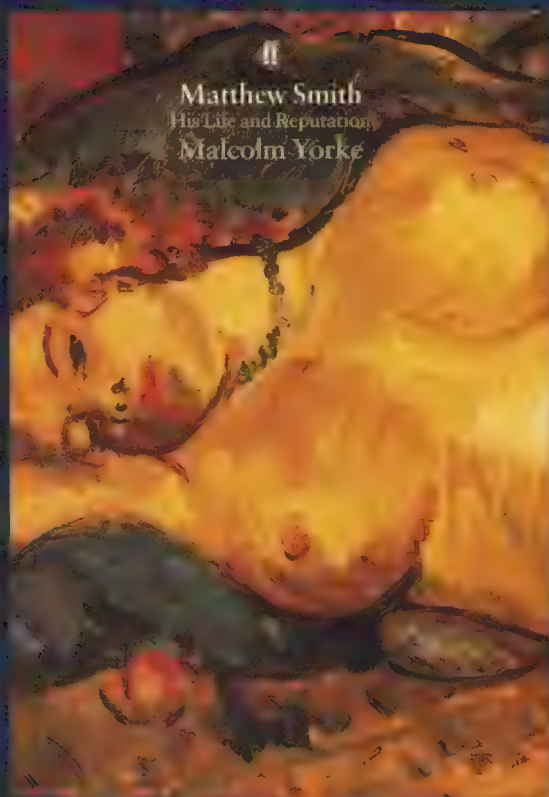
What kept him going for so long? A private income of course; but also, I think, a lack of ordinary ambition which is a delicate thing and prone to wither in barren soil. He must have sensed some great thing ahead, but his personal vision was obscured by the influence of Matisse and the Post Impressionists heavily promoted by Roger Fry and the Bloomsberries.

He was an extremely shy man and suffered recurring bouts of mental illness exacerbated by his experiences during the First World War. He worked in the Labour Corps collecting unexploded Mills bombs and body parts. "Strange to say," he wrote home, "the dud is the most dangerous of the lot."

After the war he seems to have stopped worrying about Art, when he realised that he was in love with his subject matter. Wilson Steer said that he used only two colours, "jam and marmalade," and it's all here from Frank Coopers to Golden Shred... he missed out the greengage. Another critic describing his pictures wrote: "The model had been flayed alive and left to bleed to death slowly and luxuriously on a pile of satin cushions." I thought of the poem by Baudelaire where a woman's body is lying on a bed, her blood soaking the pillow and her head "resting like a buttercup on the bedside table" (*Sketch by an Unknown Master*).

Like many shy people Smith had an extrovert side and was very sociable. He knew most people in the art world from Christopher Wood to Epstein and Augustus John. He was very sound on Roger Fry whom he regarded as a "slippery art politician". Fry would cut him in the street. The artist Tonks said on Fry's death: "It was as if a Mussolini, Hitler or Stalin had passed away." Smith said: "I nearly went to Fry's funeral but not quite."





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This book is full of entertaining stories about Smith, who carefully cultivated an air of blundering uselessness. Were he alive today he would probably be locked up as he was an enthusiastic groper. He was in the habit of passing notes to attractive women in the street and was once kept prisoner in a French brothel until his brothers arrived to pay the bill.

Throughout his life he enjoyed a series of affairs with models and actresses, one of whom he shared with Epstein. It is said that the debts in smart galleries would desert their desks when he was around. He was even tempted to ask the Queen out when he met her at a party.

Smith's painting style was what he called "one wet", and after three or four hours of concentrated effort he would collapse, sometimes for days, reviving himself with champagne and raw eggs, the shells of which littered his studio floor.

In old age he became friendly with Francis Bacon and Bacon wrote a piece for Smith's 1953 exhibition at the Tate, so often quoted nowadays, describing how Smith's brushstrokes conveyed form and how the paint and the image were one. I think he pinched this from an earlier critic, Konody, who said much the same thing.

In 1936 Smith shared a studio block in Paris with Cham Soutine. What a pity they never met.

MINIMALISM BY DAVID BATCHELOR, TATE PUBLICATIONS, £8.95

There are some who say that Minimalists are old hippies who smoke too much dope and see significance where none resides. There may be some truth in this. It was certainly a powerful force in the late 'sixties. I've seen the minimalist tendency wreck the work of many promising young artists. Painters who worked in a personal or idiosyncratic manner would start arranging sugar lumps in long blocks and watching the rain wash them away. I knew an artist who retired to the country to make large monochrome paintings with sheep dip. It was as if they had become Moones overnight.

A few years later we reached a point where the only criterion for a painting was its 'validity'. The lay reader should recognise the perhaps surprising fact that, far from being the free spirits of the popular imagination, artists like to be led.

It would have been easy to make a pig's ear out of this unpromising subject, but the author has sensibly limited himself to covering a few artists. Excepting the last chapter, it is well written with, mercifully, only a few references to Merleau Ponty.

It, like me, you are a fan of 'Artist's Statements', how about this byre from Dan 'Neon' Flavin: "I have no stylistic or structural development of any significance within my

proposal, only shifts and partative emphasis, modifying and addable, without intrinsic change. All my diagrams, even the oldest, seem applicable again and continually, it is as though my system synonymises its past present and future states without incurring loss of relevance. It is curious to feel self-denied of a progressing element if only for a few years."

This kind of language goes hand in hand with a sort of elective mutism which affects many in the art world. There is a widespread degeneration of the critical faculties. In the final chapter there is mention of the French critic Anna Chave, who thought that one of Flavin's diagonal tubes alluded to the characteristic angle of the penis on a standing man.

This reminded me of the old joke about Queen Victoria in the Crimean Hospital: "Where's the wound, soldier?" "In the penis, ma'am." "Oh dear, is the bone broken?"

SALVADOR DALI BY ROBERT RADFORD, PHAIDON, £12.99

Well done Robert Radford for writing a lucid and entertaining art biography without once using the word paradigm. He even provides an explanation of the Spanish Civil War in one paragraph. All this plus a photograph of some disinterred nuns 'posed' on the convent steps. Beats anything Salvador ever painted.

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DREAM NINE IN E1

ROSIE MILLARD ROLLS UP FOR A MYSTERY TOUR TO THE DARK SIDE OF THE MOON BUT FAILS TO QUALIFY FOR SOME FREE HAIR MASCARA, WHATEVER THAT IS.

We were leaving the heart of the Establishment and heading into the heart of the Anti-Establishment. "Welcome to the bus to the Whitechapel Open," said the press officer through a tour guide's microphone. The bus was parked outside the Royal Academy. We had congregated beneath the statue of Sir Joshua in the style of a school trip. We were off to visit the haunts of 'Radical Artists' in East London, previewing the Open's three main art spaces; the Whitechapel, the Tannery in Bermondsey, and Canary Wharf. Very East London. Very un-central. So we had to be bussed there. Just in case we got lost.

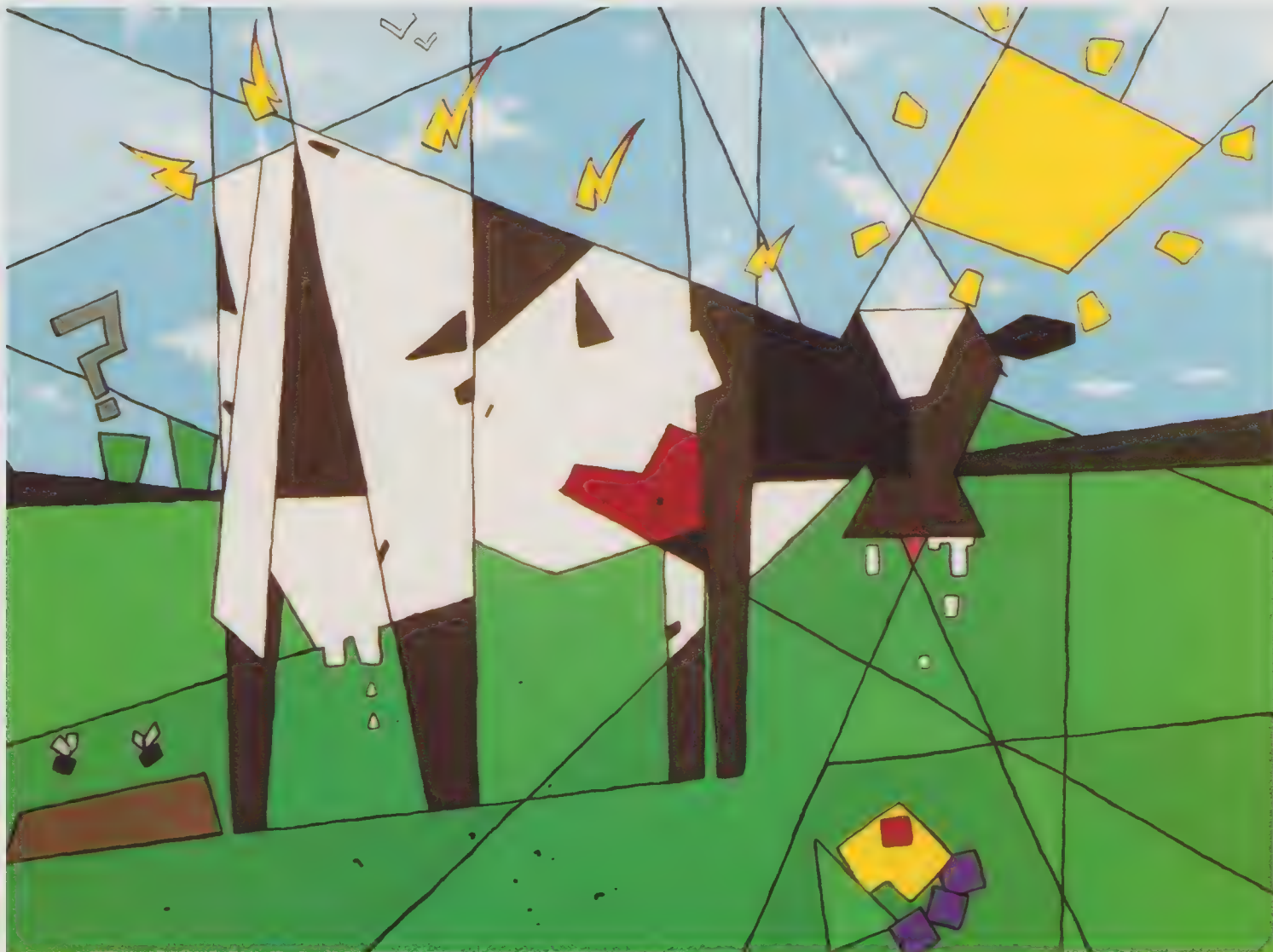
"It's not that we think art critics are lazy," said the press officer nervously. "Or Central London-centric. It's just that we want to help them find their way." Don't you think that the whole point of the Open is that critics and their ilk should, erm, get off their well-covered posteriors and check out the nether regions of Bohemian London for themselves? I mean, we're not talking the Wolverhampton Open here, are we? "We just like to help," said the press officer evenly.

"What's this?" I said, pointing to a cardboard box I had suddenly noticed on the front seat. It was chock-a-block with cans of hair spray and wildly coloured Hair Mascara, if you can believe such a groovy thing exists. "They're from our sponsor, Unilever." The press officer began to take great interest in the façades we were passing along Shaftesbury Avenue. Were these follicular fancies to be given away? To the critics? "Not sure," she said, in a clipped sort of way. "They're just here from the sponsor." And that was that.

On the bus were: a few art critics, a squadron of Whitechapel press officers, three artists dragooned along to help the conversation flow, and Susan Platt, a lecturer from Seattle. Ms Platt comes to London every

year with her husband and her History of Art students. Mr Platt takes the students around Heritage Sites like Windsor Castle, while Ms Platt takes them to walk on the wild side and see Contemporary Art. And she was delighted that the Whitechapel Open was about to, well, open. "London's just the centre of the art world. It's the crossroads. It's so exciting," enthused Ms Platt. "Now, where are we off to? The Tannery?"

At the Tannery we were given tea and cakes (which didn't appear to be from Unilever, but you never know) and introduced to the work. The year's favourite painter Nicky Hoberman was standing alongside her large canvas *My Precious*, which had been bought not by Mr Saatchi, but by a lucky collector, who had got a fiendish discount



Above: A painting by Steve Geary based on the LP cover of Pink Floyd's 'Atom Heart Mother'.

Opposite: Bridal Go-Go, 1997 by Frankie Sinclair (at Canary Wharf), part of the Whitechapel Open until May 31.

from her gallery. "I was fed up!" said Nicky. We looked at the picture together. A dazzling collection of devilish-looking little girls and velvet-coated Labrador pups, four times larger than life and with no continuity of perspective, it has a mesmerising weirdness. "My mother had these puppies, nine of them. So I took photos of children with them. She said she'd make no money from the puppies but at least I could make something from the painting," said Nicky. "I love little girls. They are so full of maliciousness."

We all climbed back onto the bus and headed North. Going over Tower Bridge, I felt like a tourist. I was a tourist. But I'm not. I actually live 5 minutes' drive from the Whitechapel. In fact, in case you think I lack credibility I must advertise the fact that one of the Open's Open Studios is down my street. But here I was being bussed around. Did I feel like one of those 'happening' critics who were famously chauffeured by taxi to 'Freeze', courtesy of D. Hirst? No, I did not. I felt lazy and unadventurous. I also knew that although we had all turned up we would not be given any Hair Mascara, possibly because I was foolish enough to make a point of it, and it might have seemed like a freebie, which might have compromised the Whitechapel. Or something like that.

We arrived at the Whitechapel and I bumped into William Packer, art critic of the *Financial Times*. "Go on a bus? Not likely. I don't want to be herded around and told when to come and go," he said stoutly. Good man. [That must be the first freebie Packer's ever missed! Ed]

Then I saw Jane Gifford's *Dream Journal*. What an extraordinary piece of work this is. Dozens and dozens of little bent pieces of card, all side by side, numbered and dated. On one side, a 20-word description of that night's dream, such as "I

was pregnant with 13 babies. I wasn't very worried about it." On the other side, a single pen and ink drawing of a symbol representing that dream, like a baby. If you stand on the extreme right and close one eye, all you see is symbols. If you stand on the extreme left and close the other eye, all you see is words.

The whole piece is about 15 ft high. Just as dreams are, it's a bizarre soap opera, full of down-to-earth surrealism about tigers, babies, flights of stairs, affairs and liaisons with people called Janine and Hugo, who disappear and reappear throughout the months. Gifford must have woken up each morning and frantically jotted everything down.

The bus trip ended with a drinks party with Arts Minister, Mark Fisher, at Canary Wharf, but I didn't last that long. I have however thought about Jane Gifford's *Dream Journal* a lot since I saw it, particularly after going to Steve Geary's exhibition of paintings at the Air Gallery in Mayfair.

"Zimbabwe or Pink Floyd?" said the security guard at the entrance, as if in a dream. What? "Zimbabwe," said the security guard patiently, "or Pink Floyd." He gestured behind him. "Zimbabwean sculpture up here. Pink Floyd downstairs." Oh I see, Thanks, I said, galloping down to the basement where

Steve Geary's show 'Varying Shades of Pink' was in full swing.

Now this was a show to behold. And marvel at. A collection of paintings "each inspired by a different Pink Floyd album." No kidding. On the walls, an array of flying pigs, broken prison grilles, Battersea Power Stations, and prisms. Heart-shaped balloons. Lambs weeping blood. Pyramids wearing straitjackets. The faces of The Floyd, lovingly depicted in charcoal. The sound of The Floyd, blaring from loudspeakers. A congratulatory letter from one of The Floyd, framed on the wall. It was an experience which I can honestly say, to my knowledge, has never before been created in a Mayfair art gallery and probably never will be again.

"My works are controversial, I know, but I get my images through playing Pink Floyd," confessed Mr Geary, over a barrage of music. As if I hadn't guessed. "Like this one." He pointed to a black abstract canvas with green squiggles. It was entitled: "Pure Liquid Experience. Produced during one single play of *A Saucerful of Secrets*." Mr Geary looked at me proudly. "The Floyd anoraks are coming tonight. And I hate to confess I am one." He shrugged happily. "A genuine one. We'll all be anoraks together." Give this man an annual retrospective.

Rosie Millard is the BBC's Arts Correspondent

ENGLISH HERITAGE

JIMI
HENDRIX

1942~1970

Guitarist and
Songwriter

lived here

1968~1969



IF JIMI HENDRIX IS WORTH A BLUE PLAQUE SHOULD IT HAVE BEEN STAR-SPANGLED OR PURPLE-HAZED? NIGEL WHITELEY CHEWS OVER PLAQUES ... AND SPITS OUT JIMI'S.

"OF COURSE," said the person on my left outside the building, "it's a design problem." I shared her sense of unease, but I'm not convinced she was right in her diagnosis. On this occasion it may be more a case of what in the trade is known as a 'toothpaste issue'... a problem which requires nothing less than major anti-plaque treatment. The plaque in question is less dental than residential – English Heritage's blue plaque commemorating Jimi Hendrix's domestic occupation of 23 Brook Street, Mayfair.

English Heritage's press release informs us that Hendrix met one Kathy Etchingham on the day he first arrived in London in 1966. At the end of 1968 he moved into the flat that Kathy already rented in Brook Street, and lived there – on and off – for an almighty eighteen months. Given that Hendrix spent the later part of 1969 in the USA, the off bit was quite significant, and reduces his Brook Street habitation to a bare twelve months. However, if a week is a long time in politics, then twelve months in the wacky world of popular singing combos is far out and away. Apparently, at the time of moving in, Hendrix was 'touched' to discover – from the blue plaque on the building – that his next-door neighbour had been George Frederick Handel. Handel, who, you'll recall, had been in a similar line of work, had hung out at no. 25 for 36 years. Perhaps he lived a less kingsley, more aimless life than lucky Jim.

Well, the Hendrix plaque went up last September and is, boasts English Heritage, their 'first ever rock'n'roll blue plaque'. Noting the frequency with which pop stars found novel ways to make ultimate career moves from the late '60s onwards, we can perhaps expect a rush of blues over the next few years, as the 20-year rule that English Heritage operates provides celestial windows of opportunity for, say, the Queen's favourite (de)composer, Sir Frederick Mercury.

If dead pop stars are to be officially commemorated, perhaps we have a design problem. That staid, old blue plaque with its predictable spacing and conservative lettering may be the bromide. Surely Hendrix merits a Pop-flash redesign with dayglo bold-as-love colouring, rainbow-bridged by Martin Sharp-style psychedelic lettering. Would neon be too flash? Maybe it would help to give an Anglo-American flavour to this London-based guitar artiste who may have been Seattle-born, but refused to settle down. Or...

Warholian balloons could be redesigned as inflatable plaques which would have the added value of communicating something about the Guitar Hero's chosen lifestyle of momentary explosion and ephemeral sparkle. Isn't the form of design supposed to help us understand content?

The redesign of the blue plaque is not as revolutionary a step as it may appear. Contrary to popular belief, the design was not based on the tablets inscribed by Moses on Mount Sinai. The first plaques, erected in the 1860s by the Royal Society of Arts, were deep blue with white lettering, but the majority of those erected before 1900 were chocolate brown and manufactured by Minton. For the next 20 years the London County Council experimented with a number of designs made in stone and metal as well as glazed terracotta. In 1921 glazed Doulton ware was adopted as standard, and the plainer design we now associate with the scheme was sneaked in a bare five years before Hendrix's 1942 birth. The white border was a Jimi-cum-lately addition of 1939, no doubt an attempt to make the plaques stand out more during the dark days of the black outs and acclimatise the nation to war. There's also an argument for allowing the Hendrix plaque to depart from the standard size in order to approximate his celebrated twelve-inch – I'm thinking particularly of his *Band of Gypsies* L.P. of 1970, of post-Brook Street-era fame.

Are we agreed it's a design problem, then? Actually, I don't think a redesign is the solution in this case. In fact, I'm all for some anti-plaque treatment including a quick and painless extraction. There are, I think, two compelling reasons why this is the only appropriate solution. Neither of them, I should assure you, is the simple*and predictable result of élitism, snobbery and the prejudiced dismissal of popular culture (makes a change, I hear you call!).

The first is that Hendrix's residency of 23 Brook Street was for such a short time. We expect our culture heroes to take their residences seriously and abide with their abode for something committed like... 36 years. A commitment like that becomes a relationship with a dynamic of ups and downs (stop sniggering at the back), push and pull, give and take, swings and roundabouts, rain and shine, better and worse. In other words, the person is shaped

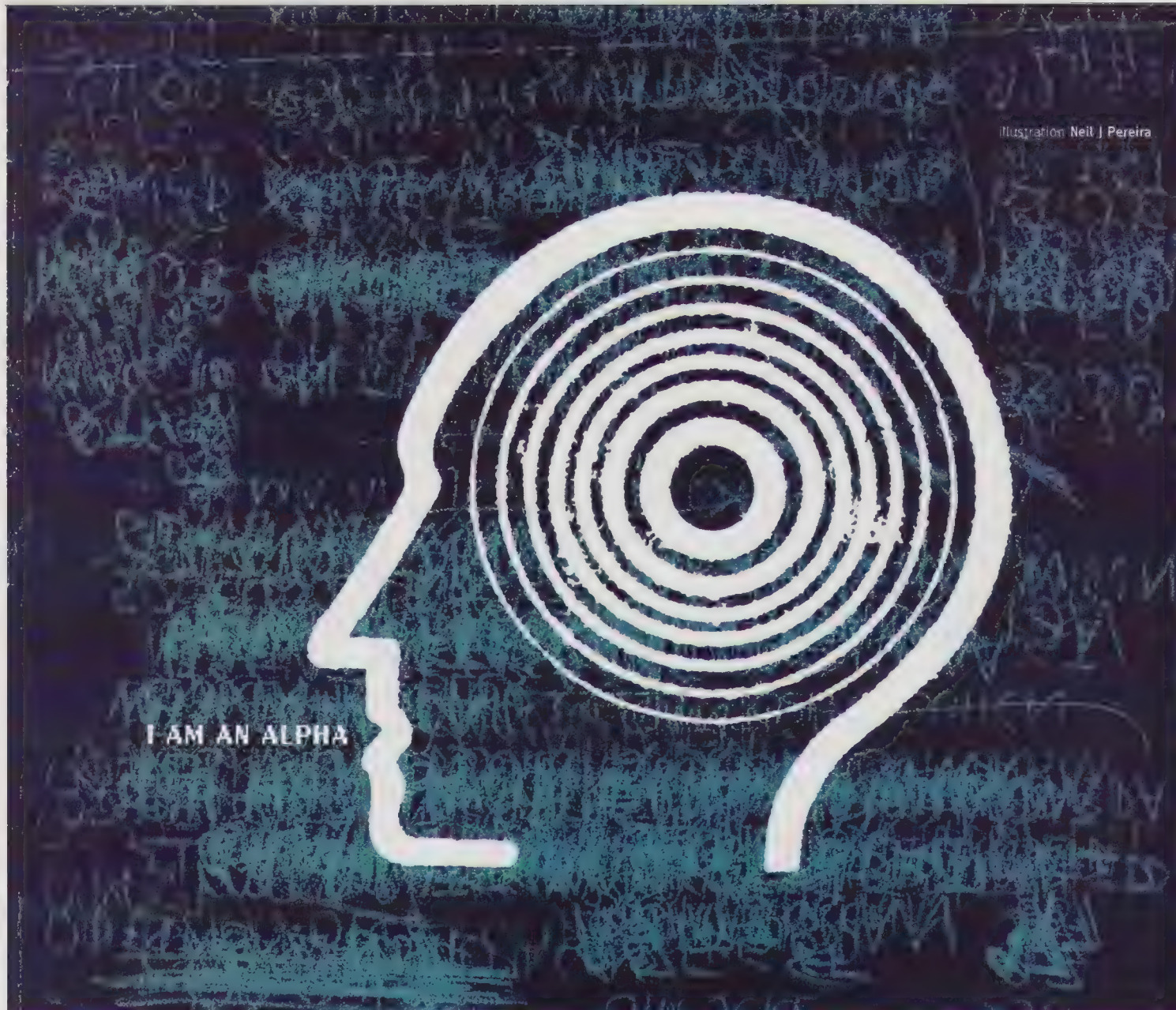
by the house and its environment, and the house is shaped by the person. It's reciprocal.

A recent visit to the houses associated with the Bloomsbury Mafia around Gordon Square brought home to me that we sometimes get a sense of a real person in a real space doing something significant when we visit an important plaqued dwelling. The size, shape and mood of the environment counts in the creative activity; equally we sense traces there of the absent ghost's presence. I'm not talking about relics and preservation, but of a sense of inter-relationship. (If you think this is sentimental tosh, you're probably confusing it with one of my earlier articles.) Most of us can probably recognise some parallel in our own lives between our place of work in our home, and our identity and output, and it's usually built up over time and with intimacy for the subtleties of the particular place. You can develop a pretty strong relationship over 36 years, but a year or so and you're still relative strangers. Especially as Hendrix only lived in part of the house – it was, you'll recall, a flat which was not only rented, but rented by someone else. Both quantitatively and qualitatively, Hendrix's residency doesn't seem to add up to very much. In terms of a vital relationship with a particular domestic environment, it seems barely more meaningful than a one-night-stand.

Which brings me on to my second objection to the plaque. It's not so much that he probably never got around to installing a pampas-coloured bathroom suite or to struggling with the sticking front door, as the problem of thinking of Hendrix as a domesticated bloke engaged with those sort of tedious decisions and activities – they hardly lie easily with a 'wild man of rock' image. And that's largely because Pop is not about domesticity and the factuality of private space, but is more about performativity in the media-recorded virtualities of theatrical space. Think of Hendrix and you remember Woodstock or the Isle of Wight festival; imagine the Beatles and you think of the Cavern or even the Apple building. You just don't think of domesticity. Domesticity is about privacy, removal, respectability and day-to-day banality. Being a rock star is about performance, outrageousness and rootlessness. There aren't many rock stars whose domestic environments will merit commemoration. Significant lyrics, according to pop legend and rock mythology, are scribbled down on the backs of half-smoked reefer papers during wild orgies in smashed-up hotel rooms. What sort of rock star worth his assault charge would have his music room in Mayfair? Mayfair is hardly electric ladyland and a plaque there falls somewhat short of transforming the place into a nirvana of youthful permissiveness and debauchery.

All of which leads me to reassert my view that the Hendrix commemoration really is one of those toothpaste issues, and far from just a design problem. I had misgivings at the time of the unveiling and have gradually stiffened my resolve in terms of calling for an anti-plaque treatment. My opinion is now firmly entrenched, and my opposition is... implacable.

The author is Professor in the Department of Art at Lancaster University and is also indebted to English Heritage for providing source material for this article.



IT'S ALL ABOUT CONTROL

EDWARD LUCIE-SMITH DESCRIBES HOW CONTROL FREAKS DISTORT CONTEMPORARY ART

I'm often amused, but also faintly exasperated, by the persistent attempts which journalists, and indeed artists, make to arrange the world of contemporary art so that it conforms to a clearly structured hierarchical model – that is, they see it as a social organism neatly divided into haves and have nots, people who have made their mark and people who haven't, knowns and unknowns. If only matters were that simple!

In fact, from the standpoint of social analysis, the pattern is almost infinitely complicated. What we call 'the art world' is a piece of territory which different groupings struggle to control. Artists form only one of these contending sects. There are also museum officials, dealers, collectors, journalists and critics, and what one might call 'art groupies'. None of these are completely unitary, and all are subject to conflicting impulses.

Let's look at artists first. The old apprenticeship system died with the end of the Middle Ages. The system of academic training bit the dust soon after the beginning of the present century. Artists have been taught to think of themselves as people who operate entirely alone, and of their stock in trade as being, not technical ability of any sort – at a pinch you can now hire a guy who will undertake all that tedious practical stuff for you – but 'originality' and personal charisma. The first problem

is that, in order to be recognised, originality needs to be measured against what isn't so original. The artist cannot conduct the measuring process himself and expect the results he comes up with to be believed. He needs something that looks like an objective correlative. Similarly, charisma needs an audience in order to make itself manifest: it's not something that operates in a void. Much against his will, perhaps, the artist has to ally himself to the critical community and to the people who can give him access to opportunities to exhibit. These alliances are not always easily to build, especially when you are young. Hence the existence of those mutual support organisations known as artists' groups. Though artistic training now takes some fairly strange forms – it is usually a kind of self-exploration through doing rather than a way of acquiring or honing practical skills – art schools continue to flourish as institutions, and they are the

places where new artistic groupings are generally formed. The recent history of Goldsmiths' College is a witness to this.

The artists' group – self-consciously exclusive, rebellious and hip – is a way of exercising control because we live in a youth-worshipping society. As all the publicity recently given to the so-called YBAs (Young British Artists) demonstrates, the faintly contemptuous attitude adopted by a 'new generation' to those who surround them is in fact the most effective way of courting institutional and journalistic support. They manipulate middle-aged critics and curators by skilful use of critical and curatorial masochism. But any group of young artists carries within itself the seeds of its own destruction. Nothing undermines an *ad hoc* organisation of this type more swiftly than its own success. For such a group to exercise real control over the contemporary situation it needs to show a total collective contempt

for the rewards held out to its members – this alone is a guarantee of genuineness. This contempt cannot be sustained indefinitely: the group crumbles, as some of its members attract more attention than others. By this time, however, it has served its purpose.

Artists have an easily understandable agenda – to succeed, to prevent newcomers from displacing them, above all to create a situation where it is their personalities, rather than those of any rivals, which are recognised as dominant. The better recognised they are, the more demands they can make – as to where and under what conditions they will exhibit, who will pen the appropriate words for the catalogue, who will be allowed to interview them on television or write a colour feature in a glossy magazine. The more effectively they exercise this control the more apparently invulnerable their reputations become. There comes a point when it seems that there is no-one around willing to shout that the emperor is wearing no clothes.

Yet of course this control, even in the case of the grandest artist grandees, is never complete. There are always other people around in the art world – non-artists – pursuing entirely different goals. Nowadays perhaps the most centrally important of them are museum directors and curators.

When we think about what museum directors, and the curators who have jobs in museums, want, we have to think first of certain very simple, obvious things. The museums of modern art, or the museums that deal with modern art, are, with very few exceptions, located in large western European and American cities. While they may seem to have very impressive facilities at their disposal, neither their space nor their funds are unlimited. Both the broad public they address on the one hand, and their boards of trustees on the other have certain preconceptions, based on cultural context. These are also, inevitably, shared by the museum professionals. There is an assumption that nearly all interesting art – or as museum directors are fond of saying, nearly all ‘relevant’ art – comes from Western Europe and North America. Even if this were not the case, the institutions have to husband both their financial and their intellectual resources. While paying lip service to the notion that contemporary art is a universal phenomenon, in fact it suits them much better if in practice it is defined as something which springs from the same soil as the museums themselves. Communication with their public on the one hand, and the members of their boards of trustees on the other, is also helped by a certain wise, if nearly always prudently unacknowledged, restriction of scope.

There is more to it than this. Museums, even major museums, find it easier to focus on a relatively small handful of internationally famous names – say three or four dozen.

Easier to get an audience, easier to arrange exhibitions which more than one institution will take, easier to find the necessary curatorial expertise. Museum curators love to work with artists who are already celebrated: they feel that some of the glamour rubs off on to them. The impulse, then, is to impose control by creating a kind of stable ‘A’ list of living artists which all the relevant institutions can more or less agree on. However, there are also things which combat this stasis. Innovation has become the *raison d’être* of contemporary art – to be visibly innovatory is regarded by a large part of the audience as the same thing as being good. So museums have to seek out what is visibly new. Naturally enough, however, they try to relate this to what they deal with already. The slogan becomes ‘new – but only in the right way’. Even the search for novelty is subject to the desire to be firmly and visibly in charge of the process. Yet an officially sanctioned, acknowledged innovator must always be, to a certain extent at least, a paradox if not an outright anomaly.

Critics and curators are often lumped together, and well-known critics are now often hired as freelance curators for exhibitions. Basically the ambitious critic has two not altogether compatible aims. In the first place, he (or she) wants to ‘control’ the development of art by issuing manifestos, forming groups, curating cutting-edge exhibitions which bring new artists to the fore. That is, without having genuine claims to creativity, he nevertheless wants to be seen as innovative. Some critics also enjoy the thought that they are regarded as ‘controversial’. On the other hand, the prudent critic doesn’t want to rock the boat too much. He doesn’t want to be banned from the top table or forever excluded from the material goodies the art world has to offer. In general, for instance, only reasonably tractable members of the critical fraternity get asked to serve on juries for major art prizes – and there are few better ways of rising to prominence than that. Critics are also regularly seduced by the fact that ‘major’ – i.e. very successful and highly publicised – artists are in general much more prominent figures than any member of their own fraternity, however successful. A critic with a really big-name artist in his pocket has a meal-ticket for life. Artists, of course, recognise the convenience of having an accredited spokesperson always on tap. It’s the age-old relationship between the mouthpiece and the true Mafioso. The Mafioso is universally thought of as the heavy-hitter (to coin a phrase), but the mouthpiece has a more fluent tongue and is socially lighter on his feet. Sometimes, however, one comes to feel that, on the contrary, the critic is really the person in charge, and the artist is only a ventriloquist’s dummy. The late Clement Greenberg’s

relationship with some of the artists he promoted often seemed a bit like that.

Plunging deeper still into the obscure jungles of the contemporary art world, one encounters those whose interest in it is primarily commercial. Dealers struggle for control because they want to assert the primacy of their artists. They schmooze with museums, because museums provide not merely visibility but credibility. And of course they also schmooze with collectors. But that’s not all some dealers do. Almost every curator of a mixed or thematic exhibition has encountered the dealer who first demands to know whom his protégé will be shown with, then tries to change the list. “Oh, I don’t think X would want to be shown with so-and-so,” the dealer mutters. Most of the time X couldn’t give a bugger: it’s the dealer himself who is playing power-games. The same thing applies when it comes to supplying transparencies for books. “Yes, you can have the transparency you ask for, but only if the illustration appears in a context I approve of.” In recent times I’ve personally encountered a number of attempts at censorship of this sort. Luckily there’s usually a way round – a more flexible dealer in another country, who happens to represent the same artist.

There’s another aspect of dealers which needs to be thought about – the rapidity with which supposedly innovative dealers become defenders of a particular version of the status quo. In fact, this development is quite logical. An important dealer generally begins by showing artists who belong to his own generation or who are only slightly younger than himself (or herself). They make their success together. But a dealer can only ‘service’ a relatively restricted number of artists at one time, so the stable rapidly fills up. The merchant is soon in the position of defending the position his artists have achieved against incomers and would-be innovators of a newer generation.

Now the big auction rooms have joined in (see my comments on the Christie’s ‘Contemporary Art’ catalogue in *Critic’s Diary*), yet other considerations apply. It’s clear, reading between the lines of this document, that Christie’s would prefer the ‘important’ artists they are peddling to come from the places where the major collectors reside, namely Germany and the USA, and perhaps, now, with the rise of BritPop, from the UK as well.

Last but not least, there are the punters and the groupies. By ‘punters’ I mean collectors, operating in a speculative market. Collectors want to protect two things: their financial investment and their reputations (nobody likes being taken for a fool). Therefore they often organise institutional support for the artists whose work they have purchased – through gifts, loans, participation in exhibitions. If the ‘Sensation!’ show did a lot for the reputation of BritPop, it probably did even more for Mr. Charles Saatchi, from whose collection all the exhibits came. Saatchi not only looked good – a prescient Maecenas – but the value of the works themselves probably doubled overnight. What one has to note, however, is that collecting on this scale, with this amount of publicity, has the characteristics of a self-fulfilling prophecy. The work becomes important because Saatchi has purchased it. Artistic reputations therefore, at this level, depend quite largely on collectors’ whims. And collectors like Mr. S are not stupid: they know this is how it works.

And what about the groupies – the smart hangers-on, the Tate’s Friends of the New Art, the people who want to be in the swim? Have no doubt, contemporary art is desperately fashionable nowadays. But fashion always has certain parameters. It likes its show-off occasions, hence the Turner Prize dinner and events like it. It likes things neat and tidy – an Almanac de Gotha, a Social Register, a more or less universally accepted list of Artists Who Are Important. And while it loves things which it can describe as being ‘outrageous’, in the end it likes the outrage to be compartmentalised, kept within bounds. That is, we love contemporary art, but please don’t let it off its leash.



COMPUTERS ... THE LAST FRONTIER? PART I

Readers expect, indeed demand, of this magazine a certain scepticism towards the present day Art Establishment – the museums, galleries and Arts Council administrators who exert a stranglehold on the funding of visual arts in this country. That this Establishment is morally and culturally bankrupt seems demonstrated with ever-increasing clarity by the annual farce of the Turner Prize, while last year's 'Sensation!' show suggests it has even taken over the stuffier rearguard of the Royal Academy. Towards these manifestations of Official Art, your Art Review offers a robust critique.

What is sometimes harder to convey is the sense of a viable alternative. To be seen to be against the current situation is usually to be identified as a cultural conservative. Indeed, painting as such is now virtually by definition a backward-looking activity belonging to a pre-industrial age. So how can artists, confronted by the cynicism and corruption of the current Establishment, assert their belief in the importance of image-making in a way not readily identified as culturally conservative and backward-looking?

One answer lies in embracing the possibilities of new technology. Of course, the lure of new technology in general and the electronic media in particular is hardly a new phenomenon in 20th-century art; indeed, it was a vital part of the Pop Art fascination with mass culture in the 1960s. But from the love affair of art and the electronic media, painting emerged as the loser: it could no longer hold its own against the new technologies of the Information Age. Dazzled by the information overload of mass culture, in comparison with which the painted image seemed a poor thing indeed, artists deserted painting for conceptual art, video, photography, installation and other new forms. The terrain available to painting has been shrinking steadily ever since, in spite of the periodic raids by artists to appropriate the languages and iconography of other areas of our culture.

What is new about the interest in computers shown by current artists is that they are turning to new technology not as a fashionable alternative to painting, but in order to extend their traditional fine art skills. For these artists, the computer is a tool, no more and no less; but a tool which extends the artist's capabilities, both manual and intellectual, so radically that it

promises to transform the process of image-making beyond recognition.

Digital technology has already transformed the world of publishing, broadcasting and film. So far, the world of the fine arts has been slow to respond. The expressions 'computer art' and 'digital print' still strike scepticism or incomprehension in many artists. The computer is seen by many as a threat, an alien intelligence to be feared and mistrusted, like the crazed HAL 2000 computer in Kubrick's 2001, *A Space Odyssey*. One art teacher even admitted to feeling castrated by the simple presence of a computer in the studio. To the proponents of this view, the term 'computer art' is virtually an oxymoron: the computer, they would argue, is a machine incapable of feeling, and is therefore incapable of producing art. This is a total misunderstanding. The computer extends the capabilities of the artist's hand and mind: not as a substitute for his intelligence, still less a threat to it, but simply as his or her servant. And, like the best of servants, it is most effective when unseen.

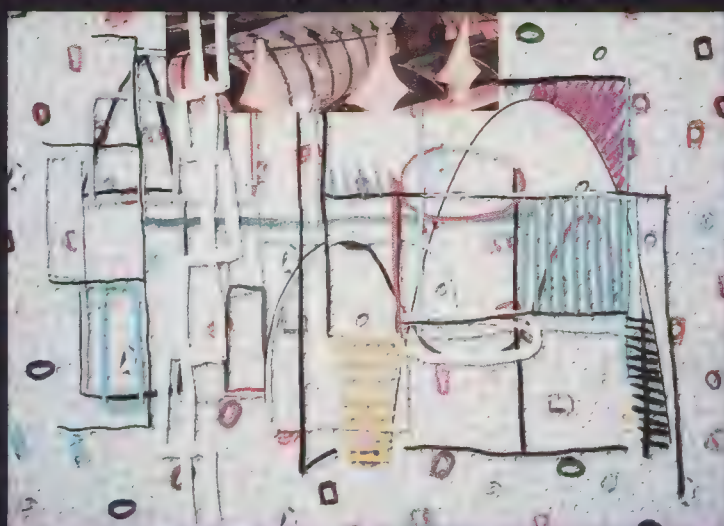
What the computer offers the artist is a range of programmes which enable him or her to process images at speeds, and with a degree of control, that would be impossible using traditional methods. Images can be produced within the computer, or existing images imported into it by means of a scanner – a device like a photocopier which reads images (whether photographs or original drawings and paintings) and then allows them to be endlessly manipulated and transformed. When the image reaches a stage worth preserving, it can be 'saved': that is, copied and stored in the computer's memory. The

'original' image can then be worked on further. This process frees the artist from the dreadful onus of having to decide when to stop, in fact removing altogether the fear of taking a work too far and ruining it. When the work is completed, it can be printed out onto paper, like a traditional artist's print except that it can be printed out an infinite number of times with no loss of quality, or it can simply be stored on the computer's hard disk – an attractive alternative to the artist's loft piled high with dusty, unsold canvases.

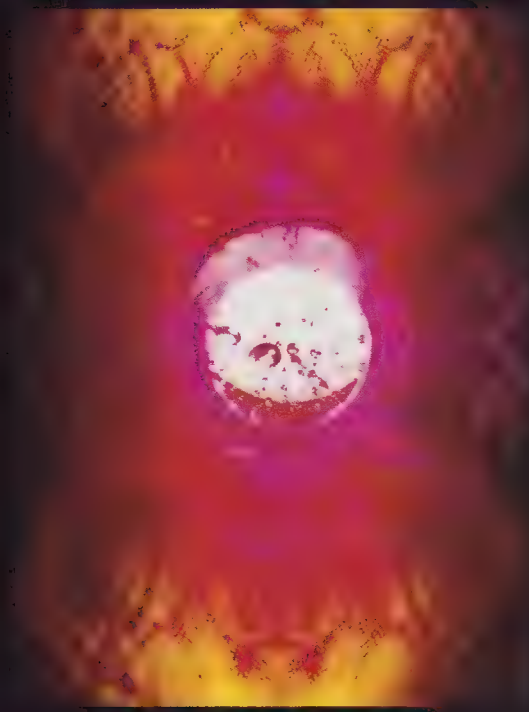
The images produced need reveal nothing of their computer origins; neither are they necessarily about the computer, any more than oil painting is painting about petroleum.

But, you might well object, what about truth to materials? Traditionally, artists learned to handle materials in ways appropriate to the medium. Computer software like 'PAINTER' can imitate the effects of virtually any medium (different grades and shapes of brushes, on different grades of canvas, for example) but no one is any more appropriate to the computer medium than another. Some might even argue that it is a nonsense to use the computer to reproduce the effects of hog hair brushes and oil paint on canvas: akin to designing a motor car to look like a horse and carriage. This, however, may simply be a stage that we have to go through, until the qualities of this new medium are discovered and appreciated in themselves. We are not much beyond the 'horseless carriage' stage of computer art; what the computer art of the future will look like is as difficult to visualise as would have been a modern Porsche back in the days of the first automobiles.

Opposite: Undecided No. 1, Lost in Aesthetics, Shopping and Kitchen Distractions by James Faure Walker. **Below left and right:** Works by James Faure Walker who is exhibiting at Colville Place Gallery, W1 (0171-436 1330) until May 12.



WITH THE MORALE OF PAINTERS AT AN ALL-TIME LOW, THERE IS ONE GROUP OF FINE ARTISTS WHO HAVE SHRUGGED OFF THE FASHIONABLE PESSIMISM, TURNED THEIR BACKS ON THE FACILE CONSUMERISM OF BRITART, AND ARE ENTHUSIASTICALLY EXPLORING THE BRAVE NEW WORLD OF DIGITAL TECHNOLOGY. IN THE FIRST OF TWO ARTICLES BRIAN ASHBEE INVESTIGATES.



Left: Protom 05 by Martin Gardiner Right: Towards the Point by Coneyl Jay

TECHNOLOGY AND ART: NO LONGER AN ISSUE?

The value of computers is no longer in doubt among the many artists who now use them. Technology, I was told many times while preparing this article, is no longer even an issue. But while this is certainly true for the artist/converts to the new medium, it is not true for the Art Establishment. "Computer art? No way. Not in our galleries." It is not difficult to see why.

The mechanism of the art market is predicated on the notion of the unique, individual art work. While information about works of art is widely reproduced in print and electronic media, feeding the publicity machine by which reputations are made, the works themselves are still individual icons, as closely guarded as religious relics in galleries and museums. But art produced with the aid of a computer simply does not fit this model: there is no original, only electronic impulses inside the computer.

The notion that new mechanical means of reproduction would alter forever the iconic status of the individual art work is not, of course, a new one. Walter Benjamin, in his oft-quoted essay 'The Work of Art in the Age of Mechanical Reproduction', long ago attributed the iconic status of the individual art work to its earlier role in religious ritual. Photographic reproduction, he supposed, would free art from this quasi-religious role and give it a new political function.

The opposite has in fact happened: the art market has fought tooth and nail to suppress the potential of new technologies to undermine the iconic status of the individual work. Instead of new technology making artworks reproducible at low cost and hence more widely available, the market has foisted notions of the 'unique' and 'original' artwork onto the products of new technologies, such as photography and video.

A good example of this is provided by Gillian Wearing, her stock on the market rising following her recent canonisation by the Turner Prize, who has sold an 'artist's proof' video to the Museum of Modern Art in New York. But what on earth is an artist's proof video? Does it bear some actual physical relationship with the hand of the artist, in the way that an autographed score by Beethoven might tell us something about his music? Would we handle this sacred object, a Gillian Wearing video cassette, with the same reverence we might bring to a Rembrandt etching, as though it brought us into physical contact with the presence of its maker? There is only one sense in which the 'artist's proof'

label can have any meaning: it is the first generation, from which others are copies. But even this tenuous justification will disappear when digital video replaces the analogue systems widely in use today, as all the 'copies' will be identical clones of the 'original'.

The art market, like any other commodity market, operates to preserve the value of its products; that value is clearly based upon their scarcity. All of its esoteric procedures and their patrician vocabulary of provenance, attribution and authentication serve one end: maintaining the scarcity and hence the value of its commodities. Does computer art fit in here? Like a nun at a wife-swapping party.

A NEW GALLERY FOR COMPUTER ART

All the more significant, then, is the recent opening of a new gallery devoted entirely to computer art: Colville Place Gallery (0171-436 1330), just off London's Tottenham Court Road. Set up last year by two graphic designers, Ian Middleton and Keith Watson, the gallery aims to show a wide range of work, from traditional fine artists to computer specialists and rank amateurs. When I met Ian and Keith at their gallery, I put to them some of the objections that are always raised against digital prints by the art establishment. Permanence, for example. This used to be a problem, but the new IRIS inkjet process, printing onto heavy watercolour or archive paper, gives much greater stability, especially if images are kept under glass. Images can also be mounted onto board and laminated with ultra-violet filters, giving a high degree of permanence. And the process of colour rendition, notoriously inaccurate until recently, has been enormously improved by new Lambda Digichrome machines, printing onto light-sensitive

photographic paper. Colours visible on computer monitors, with which the artist works, can now be rendered in the final print with 95% accuracy.

Problems of endorsement and editioning of digital prints are more difficult to resolve, however: as no original exists, except as data inside the computer, it can be printed out at any time, at any size, or indeed not at all. The advantage of this is that artists are not obliged to run to the costs of producing a complete edition at the outset, but can tailor the size of the edition, and indeed the size of individual prints, to fit the circumstances. Printing costs vary depending on the size and quality, but a good quality A2 Digichrome print costs £20 to £30 to produce, and sells from £80 to a few thousand, depending on the artist.

Whether a conventional gallery is the right forum for displaying and selling digital art is, of course, open to question. Many visitors to the gallery expect to see flickering computer screens on entering, rather than framed prints hanging on the wall, and perhaps it is true that putting digital prints on a wall carries more than a whiff of the 'horseless carriage' stage of development. But what are the alternatives? The Internet, despite the widespread media hype, is not a real selling medium as screen images are not at high enough resolutions to enable accurate judgments of the quality of work displayed. The net is likely to remain a viewing medium rather than a selling medium.

Perhaps digital artists need to explore alternatives to the gallery system; and here it might be worth looking at models provided by music and literary publishing. After all, it is the fact that digital art is more easily reproducible that distinguishes it from conventional work (I know the artists will



Above: Computer art by Guillem Ramos-Poqui

disagree with this, as to a man they insist that large prints are necessary to reveal the incredible detail of their work); artists could make small, lower-quality prints available in book or magazine format, using distribution outlets normally associated with newspaper and book publishing. In France, a precedent already exists: newsagents stock on their shelves a publication produced by artists containing reproductions of their (non-digital) work, as a way of locating potential buyers for the actual paintings.

An interest in computer-generated imagery is not confined to fine artists: it cuts right across the 'class divide' separating artists, graphic designers, animators, illustrators and computer buffs. As a result, the range of computer art is enormous, both in style and in quality, ranging from work drawing on fine art traditions to other relating more to popular vernacular forms, comics, sci-fi book jackets and T-shirt design. The computer may be hammering yet another nail in the coffin of that distinction which is already disappearing from the work of many younger artists: the distinction between 'high' art and 'popular' or 'low' art. Could this be a step further towards the democratising of art? The p.c., linked to a digital camera, a scanner and a colour printer, gives the individual an unprecedented ability to manipulate images. The fact that most families are likely to use this technology for apparently trivial ends (processing their own greetings cards, holiday snaps and school projects, for example) should not blind us to the long-term

implications, which may be profound.

In an age when mass communications are increasingly globalised, the ownership of images is increasingly concentrated in the hands of powerful corporations. (Readers will recall Microsoft's efforts to corner the copyright of museum collections, reported in February's *Art Review*.) More and more, our image of ourselves, the process by which we generate the significant fictions through which we articulate and measure our own lives, is held by interest groups after our wallet or our votes. Advertisers, governments and global media corporations surround us with a seamless barrage of imagery reflecting partial or distorted images of ourselves. The new information technology allows us to fight back: to represent ourselves to ourselves. The fact that the average middle-class family now has the technology to record its key moments like births, marriages, holidays and family celebrations, without the intervention of 'media professionals', should not be underestimated. And beyond the level of the family, the same information technology empowers small organisations and groups of all kinds – social, political and artistic. It would be a shame if artists – especially digital artists – were not able to take advantage of this.

As one critic commented recently: the world can be divided into people who make images and those who merely consume them (no doubt assigning himself to the former group). This situation is hardly new, but perhaps it is changing.

Information is power. And information

does not just mean words, but images: the means and the rights to record, process and disseminate them. Think of the unseemly scramble to exploit the image of Diana, Princess of Wales and the legal steps taken to restrict its use, to copyright it. In an age of information, it is not the control of the means of production talked about by Marx that matters, so much as control of the means of reproduction: the ownership of images.

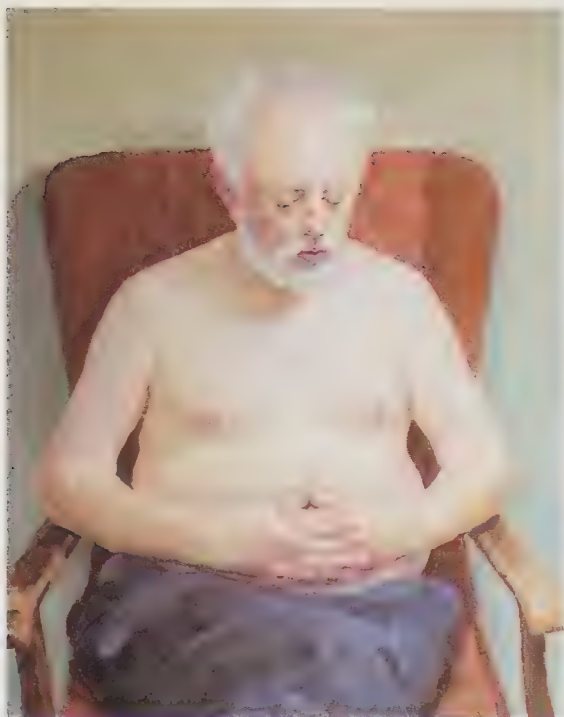
TAKING THE PLUNGE

If you want to try your hand at digital art, there's never been a better time to take the plunge. The cost of scanners and colour printers has tumbled; the speed and the memory of computers is increasing all the time. Compared with text, graphics are hungry on memory (a 1.44 MB floppy disk may hold a novel, but not perhaps a single A4 sheet of photographs). For this reason, most digital artists use JAZ or ZIP external drives. But for the novice, the current p.c.'s offering 32MB of memory and 6.4 GB of hard disk space would be a good starting point. This, plus a scanner, a colour printer, and software such as PAINTER or PHOTOSHOP, bring the total price of the package to around £2,000.

But be warned. As digital artist Guillem Ramos-Poqui remarked, abstract artists in particular "go mad" with all the new filters and diffusers at their command, and they're especially dangerous for students. "It might all be new to you, but everyone else has done it before! And we can all spot the tools!" In the U.S.A. there's recently been a big reaction against some of the more obvious procedures. After all, digital art is just as uneven in quality as any other kind of art, because there's an overwhelming temptation for artists with nothing to say simply to be led by the tools. But what's new about that?

BRIAN ASHBEE is tutor in Visual Arts and Screen Culture at the National Film and Television School, Beaconsfield, Bucks.

Next month: Brian Ashbee visits three artists whose work has been revitalised by their discovery of computers.



Left: Life study – Markie, 1998, by Louise Courtneil, oil on canvas, 30" x 26". Right: Etosha thorn, 1997, by Richard Dack, mixed media, 24" x 31".

FOCUS ON THE SOUTH WEST

Francis Mallett goes beyond the usual names and places.

Is there life beyond St. Ives? This was long the question in seeking out what's happening in contemporary painting in the South West. Nowadays it seems more appropriate to enquire: is there still life in St. Ives?

Few of the important post-war figures are still with us. Heron lives in splendid isolation at Eagles Nest above Zennor; Frost's abode overlooks Mounts Bay in Newlyn; Karl Weschke's studio faces the wild Atlantic at Cape Cornwall; in St. Ives itself, Bryan Pearce, John Wells (with a survey of his career currently running at the St. Ives Tate) and Barns-Graham still paint; and in Penzance, Mackenzie works though rarely exhibits.

The St. Ives Tate has spawned a host of small commercial galleries, mainly without any exhibition policy and full of tired

look-alikes. There are some notable exceptions in artists such as Roy Ray and John Emanuel who consistently produce interesting work. Across the peninsula, Newlyn Art Gallery has become the westernmost outpost of conceptual state-funded ideology, while the artists' societies struggle to establish new purpose and identities.

So where can we find the artists who draw from the past as well as producing something which is still fresh and alive? Some of the best new artists have congregated around the rather bleak Methodist town of St. Just, near

Cape Cornwall. The Hilton name remains in evidence, with Rose Hilton's poetic, French-influenced and unashamedly romantic still lifes, figures in interiors and landscapes. Their lightness of touch disguises a genuine painterly skill and confidence in handling the medium. Mary Stork has the Hilton influence, but has turned it into something distinctly her own with her economical and rhythmic pastel drawings of the human figure. "A good picture," she says, "should continue to vibrate with energy long after it is painted." Her work has a still, Zen-like presence.

Michael Finn, former Principal of Falmouth School of Art, has stayed true to the post-war abstract path and still produces large, reflective canvases with strong spiritual overtones. Such single-minded intensity is much to be admired.

Younger artists have now moved into the Falmouth area where space is cheaper than in commercialised St. Ives. Names that spring to mind are Kurt Jackson, with his well-crafted *plein air* landscapes, Paul Lewin and painter-turned-sculptor Alex Smirnoff. Jackson's highly skilled watercolours combine the clever use of technique with an awareness of environmental and social issues, while Smirnoff's new carvings reveal an idiosyncratic talent, often drawing inspiration from Cornish legend. On the other side of Penzance, close to St. Michael's Mount, Fred Yates continues to paint his deceptively primitive pictures: his large paintings are an amazing riot of colour and thick pigment. Strong colour is also a feature of the work of Louise McClary, but her existential imagery, dealing with the fragility of human relationships, strikes a darker, pessimistic note.

work outside the region in his current retrospective at Wolverhampton City Art Gallery.

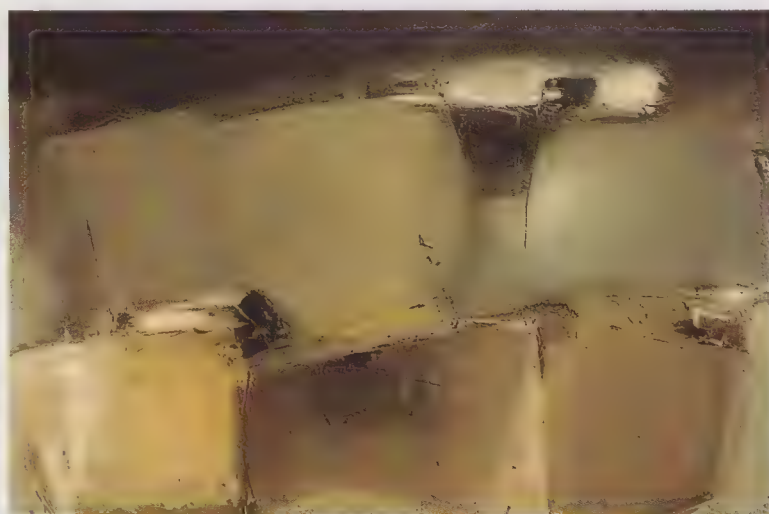
Lenkiewicz's influence extends beyond his own work to a group of younger painters largely taught by him. Yana Trevail, Lisa Stokes and Louise Courtneil have all achieved success in national competitions with their work. BP National Portrait Competition prize-winner Louise Courtneil combines meticulous observation and gentle use of colour in her small output of self-portraits and studies of the human figure.

Not all, however, work in an academic style. Diane Nevitt's abstracted still lifes and landscapes rework familiar territory in a refreshingly original way, using deep rich colours and subtle textures.

Derek and Marjorie Holland have lived and worked in Plymouth for over thirty years,

Dartmoor. His swift, loose brushwork creates landscapes with great vitality and movement, usually centred on his favourite locations along the River Erme. Down the Devon coast at Kingsbridge, Richard Dack has now given up teaching to concentrate on his own work. He allows his experiences of the local landscape and journeys abroad to digest for long periods of time before they are assimilated into his mixed media pictures, which have a pleasing graphic quality.

Further north at Ashburton, on the eastern edge of Dartmoor, Adrian Parnell, taught by Keith Vaughan at the Slade, is producing a small but impressive body of figure drawings and muted landscape paintings; while Bridget McCrum recently held her first Cork Street show with her stone carvings and bronzes of the human



Left: Quimperle, Brittany, 1998, by Derek Holland, oil on canvas, 24" x 30". **Right:** Quay (detail), 1997, by Diane Nevitt, oil on canvas, 24" x 36".

As we move further east, the artists become harder to locate. They often live in remote and obscure locations, none more so than Graham Ovenden, high on Bodmin Moor, whose painstakingly crafted paintings of children and symbolic landscapes are unfashionable in the current artistic and moral climate. Also in mid-Cornwall, the vast, energetic landscapes of Ray Atkins, formerly taught by Frank Auerbach, are worth seeking out, while up on the north Cornish coast near Padstow, self-taught Dave Pearce maintains a restless spontaneity, hovering on the border between the figurative and the abstract.

On the border between Cornwall and Devon in the Tamar Valley, Nick Urwin is a young figurative painter who mainly works in series of thematic pieces, while further north, sculptor Rebecca Polyblank deserves to be better known for her witty, colourful drawings and animal sculptures.

Across the Tamar in Devon, Plymouth has a reputation for a lack of cultural diversity, but there are very significant names here who don't receive the attention they deserve. The two names everybody associates with the city are Beryl Cook and Robert Lenkiewicz, although the former has very recently taken a surprise step in moving to Bristol. Lenkiewicz's best work is a tour-de-force of technique, which virtually none of his contemporaries can match. Out of step with an art world which believes ideas should be expressed in visual terms alone, Lenkiewicz's combination of academic skill with philosophical and social enquiry speaks most profoundly to those outside the art world establishment. Don't miss out on a rare chance to see his

since Derek left his teaching post at the Central School in London. Marjorie's abstract watercolours take her interest in the colours and geology of the Devon and Cornish landscape as their starting point, and she controls the effects of her medium with great dexterity. Derek was a prize-winner in the 'Young Contemporaries' competition in London in the mid-'fifties and exhibited frequently at the Redfern Gallery during the 'sixties with his large, hard-edge abstract canvases. A critical change of direction took place on a journey to France in 1974, when he began to make drawings of the country's rural towns and villages. Derek works from these drawings, made virtually every year since, to produce poetic and high-toned gouaches and canvases which create space through colour and where every gestural mark carries a depth of integrity and conviction. Genuinely, quietly beautiful, they reward sensitivity and patience and will continue to reveal new depths long after currently more famous names have been forgotten.

Outside Plymouth, painter and print-maker Michael Honnor lives and works in a remote farmhouse on the southern fringe of

figure, which owe a clear debt to Moore and Hepworth.

The West Country has always provided a haven for those tired of London's urban rat race. Gillian Ayres and, more recently, Sandra Blow in St. Ives come to mind. Felcey combines his teaching post at Byam Shaw School of Art with his own painting in his studio situated in a small village near Okehampton. This part of Devon is now also the home of John Plumb, formerly Head of Painting at the Central School, whose reputation was built in the 'sixties on his hard-edge abstracts exhibited at Marlborough Fine Art along with William Turnbull and Robyn Denny.

Do these artists have anything in common? It would be tempting to look for some link which binds them all together. All they probably share, however, is an obsession and driving commitment to their own diverse paths. It would certainly be impossible to imagine any of them doing anything less.

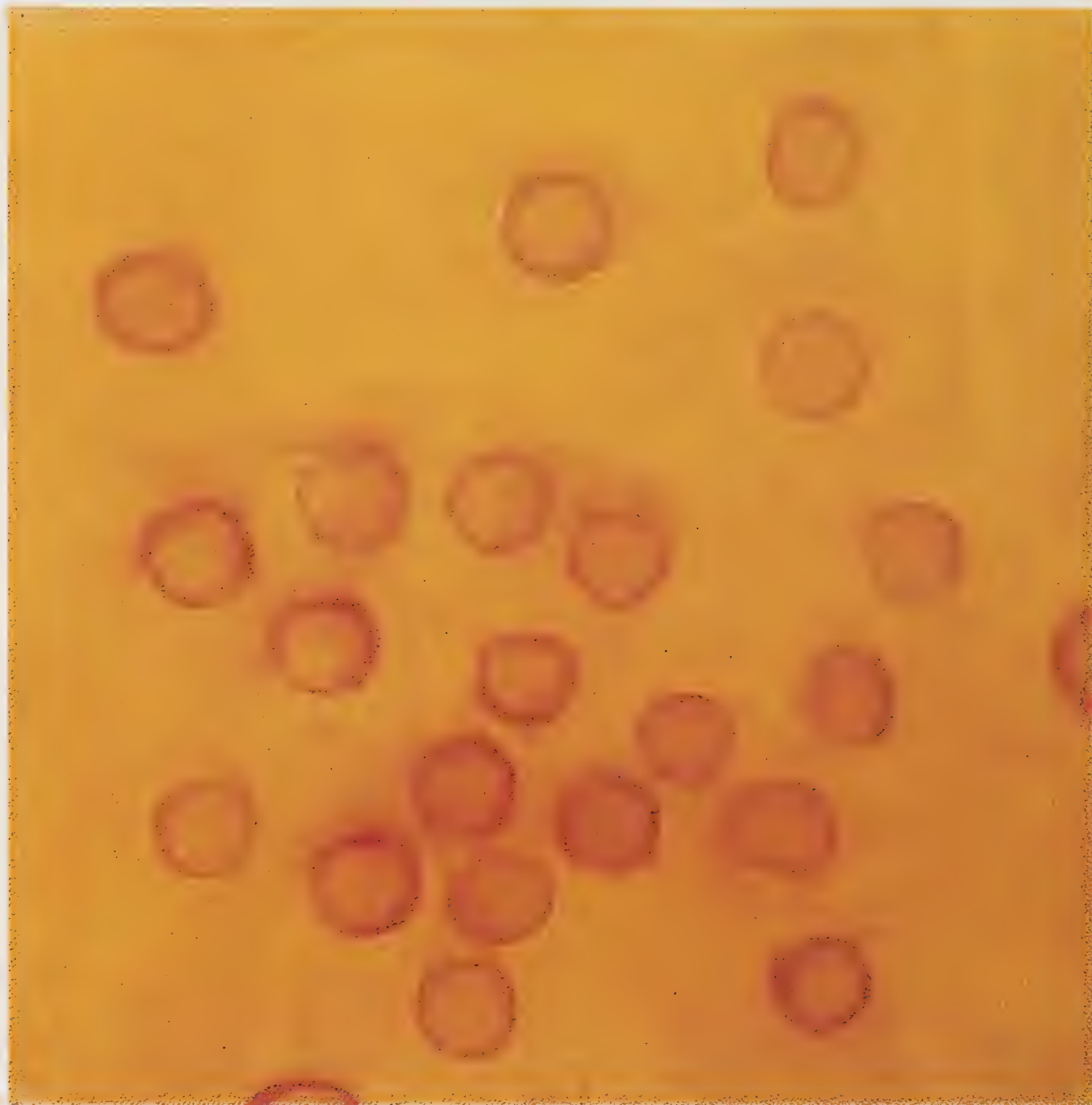
Francis Mallett is director of the White Lane Gallery in Plymouth (01752 221450).

The phenomenon of the St. Ives 'colony' of artists in Cornwall has generated a homeliness and patriotism directed to English heritage landscape, providing an idealised history and geography, affecting our response to the landscape today. The town of St. Ives has

developed into a kind of heritage theme park, with the Tate Gallery as its focus, promoting modernist artworks from the St. Ives myth of fifty years ago.

The public's desire for nostalgic, picturesque images or a bit of token modernism

to take home is reflected by the small galleries which surround and feed off the Tate. They are tethered to the public's taste, exhibiting a variety of painted landscapes, seascapes, boats and modernist abstracts, along with Bernard Leach-inspired pots and bits of driftwood made into 'art'. The influences of Nicholson, Hepworth, Lanyon, Wallis and the rest infiltrate many other



FOCUS ON THE SOUTH WEST

CANDY KEMP BEMOANS THE STIFLING INFLUENCE OF ST IVES IN THE ART OF THE SOUTH WEST.



This Page left: He was from a good home but..., 1997, by Robin Bale, part of an installation; **Middle:** Doughnut, 1997, by Candy Kemp, part of a series on the theme of desire, acrylic on canvas, 6ft by 5ft; **Right** Untitled, 1997, by Melissa Davis, photograph, 10"x8"; **Opposite:** Histologies Series, 1998, by Cathy Wade, oil on canvas, 12"x12"

artworks produced by contemporary artists working in the area today. These works are often stuck in a time warp, continually harking back to and rooted in the concepts or sensibilities of modernism, which is an oh-so-tiresome aspect of Cornish art.

Contemporary artists and local people living in a place as remote as Cornwall are lucky to have big publicly funded galleries like the Tate St. Ives, Newlyn Art Gallery, Truro Museum and Falmouth Art Gallery on their doorstep. However, as Katherine Wallis, curator of Falmouth Art Gallery, points out, "Many Cornish contemporary artists cannot get funding because they do not fit into the category of community artist, or they are not producing public art, or have not got the right credentials." This is a form of cultural fascism, in the sense that it is decided for us which artists we should be looking at. Contemporary Cornish artists are thus hindered from being able to organise exhibitions inside and outside the region, and to broaden the expectations and tastes of the public.

The Newlyn Society of Artists offers the opportunity for selected local artists to show one or two pieces of artwork each in their regular slots at Newlyn Art Gallery. The selection policy for membership has recently broadened, with performance and installation artists and photographers being accepted as well as painters and sculptors. Compared to the 'old boys mentality' of the Penwith

Society, the Newlyn has shifted. However within these shows there tends to be the ever present stifling essence of a jaded modernism, with the likes of Wilhemina Barnes-Graham, Heron etc., albeit respected, helping to keep the Cornish art scene stereotyped and in a rut.

Cornwall was last summer the area for the event 'A Quality of Light', which was organised as a collaboration between South West Arts, the publicly funded promoters, St. Ives International (sounds like an airport), the Tate St. Ives, Newlyn Art Gallery and Falmouth School of Art. This was a positive step in expanding the local audience's awareness of current art, and above all brought an outside audience to the area. With a budget of £180,000, a handful of international artists were flown in and invited to respond to the history and light of Cornwall. A couple of local contemporary artists were also invited to take part, and paid a pittance, while others tagged along with the organisers' blessing, having to fund the art works themselves, and were not included in any of the publicity.

Local installation artist Robin Bale comments that he is much more interested in the quality of darkness. "Coming from the city, it was not until I came to live in Cornwall that I ever experienced the total blackness of night." Photographer Melissa Davis, on the other hand, reckons that "the

light and landscape of Cornwall is incredible, but what is not looked at is the working class culture here. For instance Falmouth has the working class, loads of single mothers, the art college full of middle class people and the rich yachties – this gulf is exciting."

The point is that there are many more artists like Robin and Melissa and, although dispersed throughout the region, they are producing challenging artwork on a variety of themes and with a variety of media. These investigations range from the body to cross-dressing, cream cakes, seedy bed-sits, fashion, feminism and racism along with landscape in its broadest sense. Painter Cathy Wade states that "living here allows me to develop freely, in an environment away from the pressures of the city and of what is 'in fashion' regarding the art scene in, say, London." This 'international art scene', which is represented in the glossy printed art journals, is termed by Robin Bale as 'polish'; the combination of this with the St. Ives scene is perhaps providing something for artists to rebel against or, in some cases, fit into.

Michael Tooby, curator of the Tate St. Ives, believes that the local contemporary artists should be entrepreneurial and find empty buildings and shops around Cornwall in which to exhibit their work. But I did point out that without a budget of £180,000 it is difficult to get an audience to visit these locations, and that shoppers do not particularly want to look at or buy contemporary or conceptual art works. Artist Roy Walker believes that "artists may have to accept that the road ahead is going to be stony." But without the support of galleries or funding they are forced into trying to become entrepreneurial, unless they accept a fate of being constantly on the bread line.

As long as the Tate St. Ives shows only lesser-known artists who have to have some tenuous link to the St. Ives myth, or tacks a few contemporary art works to their stairwell, there will continue to be a limited vision, and limited openings, in a place with the highest population of artists in England outside London.

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Opening times: Tue 10-8, Wed-Fri 10-5, Sun -5
Royal Watercolour Society, Royal Society of
Painter-Printmakers & contemporary
Leonard Marchant RE: retrospective of prints & paintings, to 3 May.
The Power of Print: annual showcase for work by members of the Royal Society of Painter-Printmakers, 14 May to 7 June.

BARBICAN ART GALLERY

Barbican Centre, Silk Street, EC2. Tel: 0171-638 4141. Tube: Barbican. Opening times: Mon,
Wed-Sat 10-6.45; Tue 10-5.45; Sun 12-6.45
Public art gallery showing chiefly 19th & 20th C art.
The Warhol Look: Glamour, Style, Fashion, 28 May to 16 Aug.

BARBICAN CONCOURSE GALLERY

Barbican Centre, Silk Street, EC2. Tel: 0171-638 4141 x 7515. Fax: 0171-256 8580. Tube
Barbican. Opening times: Mon-Sat 10-7.30,
Sun/bank hols 12-7.30
Dawoud Bey Portraits 1975-1995: black & white and large-scale colour polaroid photographs, to 31 May.

BCA – BOUKAMEL CONTEMPORARY ART

9 Cork Street, W1. Tel: 0171-734 6444. Fax:
0171-287 1740. Opening times: Mon-Fri 10-6, Sat
10-2. International contemporary artists
Gérard Traquandi: paintings, 28 Apr to 30 May.

BEAUX ARTS LONDON

22 Cork Street, W1. Tel: 0171-437 5799. Fax:
0171-437 5798. Opening times: Mon-Fri 10-6, Sat
10-2. 20th C British art and leading sculptors.
A Scottish Odyssey: new paintings by John Bellamy, to 9 May.
Roger Kelly: 1st solo exhibition of paintings, 13 May to 13 June.

BELDAM GALLERY

Wilfred Brown Building, Brunel University
Cleveland Road, Uxbridge, Middlesex. Tel: 01895-
273482. Fax: 01895-203250. Tube: Uxbridge
Open Mon-Fri 9.30-5.30 (closed bank hols)
All Our Own Work: visual arts by students attending the University Arts Centre courses, 11 May to 11 June.

BELGRAVE GALLERY

53 England's Lane, NW3. Tel: 0171-722 5 50
Fax: 0171-722 0858. Tube: Swiss Cottage, De size
Park. Opening times: Mon-Thur 10-6, Fri 10-4
Contemporary & 20th C British art
Modern British, Post-War Abstract, St. Ives & Contemporary, by appointment only.

BEN URI ART GALLERY

126 Albert Street, NW1. Tel: 0171-482 1234
Fax: 0171-482 1414. Email: benuri@ort.org VVs
http://www.ort.org/benuri/ Tube: Camden Town.
Opening times: by appt (closed Jewish & Bank
Holidays). The Ben Uri Collection: a customised
selection from over 800 works by 19th & 20th C
Jewish artists, available for hire.
Artists as Messengers of Peace: work by 70 Jewish & Arab artists to mark the 50th anniversary of the State of Israel, to 8 May.
Israel in Pictures: paintings of Israel by artists from the Ben Uri Permanent Collection, to 1 June at Etz Chayim gallery, Northwood – call 0171-482 1234 for details.

BERKELEY SQUARE GALLERY

23a Bruton Street, W1. Tel: 0171-493 7939. Fax:
0171-493 7798. Opening times: Mon-Fri 10-6, Sat

10-2. 20th C master graphics & sculpture, limited
edition prints. Works available by Piper, Moore,
Chadwick, Picasso, Hockney & Sophie Ryder
An Australian Journey: paintings by Michele David, winner of the Villiers David Prize 1996, 14 May to 30 May.

BLUE GALLERY

93 Walton Street, SW3. Tel: 0171-589 4690
Fax: 0171-589 4729. Email: bluegallery@compuserve.com Tube: South Kensington
Opening times: Mon-Sat 11-6 and by appointment.
Contemporary artists
Liquemorph: recent paintings by Oliver Marsden, to 9 May.
Heavy Breathing: recent work by Melanie Comber, 12 May to 6 June.

BOUNDARY GALLERY

98 Boundary Road, NW8. Tel/fax: 0171-624 1126. Tube: St John's Wood, West Hampstead
Opening times: Wed-Sat 11-6 and by appointment.
Leading modern British artists (1910-1960)
and contemporary figurative colourists. Prices
£500-£25,000.
Just Drawings, 8 May to 13 June (see Previews).



Figure by Window by Alfred Wolmark, pencil drawing, in 'Just Drawings' at Boundary Gallery.

THE BRITISH LIBRARY

96 Euston Road, NW1 2DB. Tel: 0171-412 7332. Tube: Kings Cross, St. Pancras. Opening times: daily: Mon, Wed, Thur & Fri 9.30-6; Tue 9.30-8; Sat 9.30-5; Sun 11-5. The three exhibition galleries of the British Library opened at the purpose-built St. Pancras building on 21 April 1998. Admission to the galleries is free, and public tours of the building are available. There is a large bookshop next to the galleries.

Treasures Gallery containing some of the world's most famous written and printed items: *Magna Carta, the Lindisfarne Gospels, Tyndale's 1526 New Testament, Handel's Messiah, the Diamond Sutra and the Beatles Manuscripts.*

Pearson Gallery of Living Words: interpreting and enlivening the Library's great collections through the story of writing, children's books, the history of science, travel images of Britain and the art of the book.

The Workshop of Words, Sound and Images: explaining, in an informal way, the processes and practices of book-making through the ages, and also of sound recording.

BRITISH MUSEUM

Great Russell Street, WC1. Tel: 0171-636 1555, rec info 0171-580 1788. Fax: 0171-323 8480. Tube: Holborn. Opening times: Mon-Sat 10-5, Sun 2.30-6. The works of man from prehistoric to comparatively modern times.

Humphrey Cole: *Mint, Measurement & Maps in Elizabethan England, to 6 May.*

Nepal: A World of its Own – the traditional art & life of the Kathmandu valley, to 31 May.

BP Ethnography Showcase: selection from the African, American & Oceanic collections formerly at the Museum of Mankind, to 28 June.

The Print in Stuart Britain, 8 May to 20 Sept.

Watercolours by JMW Turner from the RW Lloyd Bequest, 8 May to 20 Sept.

Rimpa Art from the Idemitsu Collection, Tokyo, 13 May to 26 July.

BRUTON STREET GALLERY

28 Bruton Street, W1. Tel: 0171-499 9747. Fax: 0171-409 7867. Ws http://www.artnet.com/BRUTON.html. Tube: Green Park. Opening times: Mon-Fri 10-6, Sat 10-2. European contemporary paintings & sculpture.

Serge Mendjisky: *new paintings by the French Divisionist artist, 7 May to 30 May.*

Jim Kavanagh: *paintings, 7 May to 30 May.*

CADOGAN CONTEMPORARY

108 Draycott Avenue, SW3. Tel: 0171-581 5451. Fax: 0171-589 9120. Email artcad@dircon.co.uk Ws http://www.dircon.co.uk/cadogan-contemporary. Tube: South Kensington. Opening times: Mon-Thur 10-6, Fri & Sat 10-7. Mainly British contemporary.

Keith Grant: *recent works, to 2 May.*

Bridget Leaman: *recent paintings, 5 May to 23 May.*

Anna D'Avanzo, Mungo Powney, Nicholas Archer: *recent paintings, 26 May to 13 June.*

CAFE GALLERY

By the pool, Southwark Park, SE16. Tel: 0171-237 1230. Fax: 0171-237 3885. Tube: Surrey Quays. Opening times: Wed-Sun 11-5.

Bermondsey Artists' Group Exhibition: *each artist is allocated a 4' x 8' strip, 6 May to 24 May.*

CHALK FARM GALLERY

20 Chalk Farm Road, NW1. Tel/fax: 0171-267 3300. Email info@chalk-farm-gallery.co.uk Ws http://www.chalk-farm-gallery.co.uk. Tube: Chalk Farm. Opening times: Wed-Mon 10-6, closed Tue. Hand-blown glass and ceramics. Prices £50-£500.

Ceramic Sculpture '98: *an exploration of contemporary ceramic sculpture featuring the work of Brendan Hesmondalgh with 5 other gifted young ceramicists, 13 May to 27 June.*

COLVILLE PLACE GALLERY

1 Colville Place, W1. Tel: 0171-436 1330. Fax: 0171-436 1339. Email kwatson@romanesque-source.co.uk Ws http://www.romanesque.co.uk/gallery.html. Tube: Goodge Street. Opening times: Mon-Fri 10-6, Sat 12-5. Digital art & design. Prices £200-£2,000.

James Faure Walker: *new computer works by this well-known artist who draws in 'digital paint', to 12 May.*

Making Waves: *recent digital works by Andrew Greaves, 15 May to 2 June.*

THE CONINGSBY GALLERY

30 Tottenham Street, W1. Tel: 0171-636 7478. Fax: 0171-580 7017. Tube: Goodge Street, Euston. Opening times: Mon-Fri 10.30-5. Photographers, illustrators, fine artists working in mixed media. Prices £250-£8,000.

Victoria Achache: *recent paintings, 7 May to 16 May.*

London Arthouse, 19 May to 23 May.

CONNAUGHT BROWN

2 Albemarle Street, W1. Tel: 0171-408 0362. Fax: 017 -495 3137. Email cb@anc2000.co.uk Ws http://www.connaught-brown.co.uk. Tube: Green Park.

Opening times: Mon-Fri 10-6, Sat 10-12.30. Post-Impressionist & Modern works of art. Prices £500-£200,000.

Pablo Picasso: *late etchings & engravings, to 1 May.*

CONTEMPORARY APPLIED ARTS

2 Percy Street, W1. Tel: 0171-436 2344. Fax: 0171-436 2446. Tube: Goodge Street. Opening times: 10.30-5.30.

Association of Contemporary Craftspeople.

Cloths of Gold: *hanging textiles by 50 makers, to 9 May.*

Fifty Pieces of Gold: *contemporary jewellery in gold by various makers, 15 May to 20 June.*

CONTEMPORARY ART GALLERY

59 Ebury Street, SW1. Tel: 0171-730 6407/0533. Fax: 0171-823 6521. Open Mon-Fri 10-6 & by

appt. Changing exhibitions of colourful paintings, ceramics and sculptures, mainly by women artists. Prices £100-£1,500.

The Valley of the Moon: *mixed media paintings by Leo Duff, inspired by the wilderness & stormy skies of the Californian wine-growing regions, 12 May to 29 May.*

CRAFTS COUNCIL

44a Pentonville Road, Islington, N1. Tel: 0171-278 7700. Fax: 0171-837 6891.

Tube: Angel, King's Cross.

Opening times: Tue-Sat 11-6, Sun 2-6.

National centre for crafts, Britain's largest contemporary crafts gallery.

Handmade in India, to 28 June.

Walter Keeler & Janice Tchalenco: *ceramics; Dawn Dupree:* *wall-hung textiles (showcase exhibition), to 28 June.*

CRANE KALMAN GALLERY

78 Brompton Road, SW3. Tel: 0171-584 7566. Fax: 0171-584 3843. Tube: Knightsbridge.

BR Victoria. Opening times: Mon-Fri 10-6.

Sat 10-4. British & European 20th C paintings & sculpture. Mixed modern British and international art incl Ben Nicholson, Graham Sutherland, Henry Moore. Prices £1,200-£10,000.

L. S. Lowry: *works on paper, to 30 May.*

CURWEN GALLERY

4 Windmill Street, off Charlotte Street, W1.

Tel: 0171-636 1459. Fax: 0171-436 3355.

Opening times: Mon-Fri 10-6, Sat 11-5.

Contemporary British modern masters & international graphics.

Glynn Boyd-Harte: *watercolours & prints inspired by the Fitzrovia area, to 9 May.*

Phoebe Dingwall: *new work from France, 13 May to 6 June.*

Ljerk Njers: *paintings from Croatia (in Fitzrovia Gallery), 13 May to 6 June.*

DAVID MESSUM FINE ART

8 Cork Street, W1. Tel: 0171-437 5545. Fax:

0171-734 7018. Tube: Green Park. Opening

times: Mon-Fri 10-6, Sat 10-4.

Early Newlyn, British impressionism (1880- 940), British contemporary painting.

Josep & Ramon Moscardó: *new works from Spain, to 16 May.*

Matthew Alexander: *annual exhibition, 20 May to 6 June.*

DRIAN GALLERIES

7 Porchester Place, W2. Tel: 0171-723 9473.

Opening times: Mon-Fri 11-4.

Paintings by John Bellany, William Crozier, Douglas Portway, Halima Nalecz, Themerson, Lacasse.

EAST WEST GALLERY

8 Blenheim Crescent (off Portobello Road), W1.

Tel: 0171-229 7981/727 7797. Fax: 0171-22

0741. Email david@ew-art.demon.co.uk Ws

http://www.demon.co.uk/ew-art. Tube: Ladbroke

Grove, Notting Hill. Opening times: Wed-Sat 10-6

or by appt. Contemporary artists from Britain &

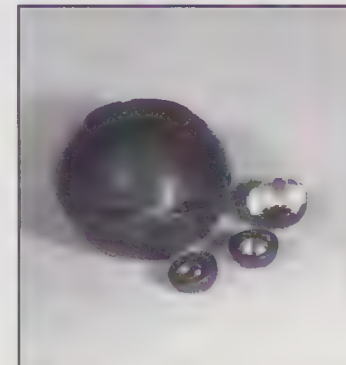
abroad.

ELECTRUM GALLERY

21 South Molton Street, W1. Tel: 0171-629 6325. Fax: 0171-435 9806. Opening times: Mon-Fri 10-6, Sat 10-2. Gallery for contemporary jewellery, representing over 100 artist/jewellers from Britain and abroad.

Sue Barr, Roger Morris, Teena Ramsay & Ann Marie Shillito: *unique & original jewellery by four members of staff of the Duncan of Jordanstone College of Art, Dundee, 1 May to 16 May.*

Norbert Muerle: *new work by one of Germany's foremost designers for precious metals, 21 May to 13 June.*



Bracelet and three rings by Harpa Kristjansdottir, at Electrum Gallery.

FLOWERS EAST

99 & 282 Richmond Road, E8. Tel: 0181-985

3333. Fax: 018 -985 0067. Tube: Bethnal Green.

Opening times: Tue-Sun 10-6.

Leading contemporary art.

Tim Lewis: *sculpture, 15 May to 21 June.*

Henry Kondracki: *prints, 15 May to 21 June.*

Tim Lewis: *sculpture, 15 May to 21 June.*

GALLERY DUNCAN TERRACE

24 Duncan Terrace, N1. Tel: 0171-837 5856.

Fax: 0171-278 2140. Tube: Angel. Opening times:

Call for opening times.

6 Women Artists: *Jo Volley, Dido Crosby, Lucy Spanyol, Hepzibah Rendle-Short, Vicki Olverson, Anya King, to 10 June (see Previews).*

GOETHE-INSTITUT LONDON

50 Princes Gate, Exhibition Road, SW7. Tel:

0171-41 3400. Fax: 0171-594 0240. Opening

times: Mon-Thur 10-8, Fri 10-4 Sat 9.30-12.30.

Mainly 20th C German art.

Berlin: The City in its Time – photographs by Gerhard Ullmann, to 2 May.

GORDON REECE GALLERY

16 Clifford Street, W1. Tel: 0171-439 0007. Fax:

0171-437 5715. Tube: Bond Street, Green Park.

Opening times: Mon-Sat 11-6. Ethnic & tribal arts,

traditional folk arts, primitive & oriental antiques.

Prices £50-£5,000.

Antique Indian furniture, 29 Apr to 30 May.

LONDON PREVIEWS

If you have been mourning the demise of draughtsmanship, this month's exhibition at the **Boundary Gallery** might help to cheer you up. **Just Drawings** consists of work selected by the Gallery's owner Agi Katz for their "untamed energy and humanity", and is a celebration of the field which has recently been neglected in art schools, with the exception of those in Scotland. A number of drawings by Modern British masters such as Bomberg, Brodsky, Epstein, Kramer and Wolmark will be included, but the show will concentrate on contemporary artists including Leon Kossoff, Sonia Lawson, Morris Kestelman, Peter Prendergast, June Redfern and Fiona Robertson.

Six Women Artists continues this month at **Gallery Duncan Terrace**. The gender of the artists comes through in their work, not in an aggressively feminist way but through a subtly feminine approach. The exhibition comprises sculptures by Vicki Olverson and Dido Crosby, still life and figurative paintings by Hepzibah Rendle-Short and Jo Volley, and abstract paintings by Anya King and Lucy Spanyol. Despite the underlying links between the sensibilities of the artists, there is a great diversity of styles, from King's vividly coloured signs and symbols to Crosby's commanding animal figures and Spanyol's quirky, weathered-looking works.

Thursday 21 May sees the opening of the **Canon Photography Gallery** at the **Victoria & Albert Museum**. The V&A has an internationally renowned collection of 300,000 photographs spanning the entire history of photography and including work by Fox Talbot, Julia Margaret Cameron, Man Ray, Cecil Beaton, Don McCullin, Helen Chadwick and every other big name you can think of, but up to now has never had a permanent space dedicated to the medium. A selection of great photographs from the history of photography will always be on view in the new gallery, along with a series of temporary exhibitions. The first of these, **Photography: An Independent Art**, charts the development of the collection from its initiation by Henry Cole in 1856 to the most recent acquisitions. Later exhibitions will focus on specific sections of the collection.



Antique Indian furniture at Gordon Reece Gallery.

GREENWICH PRINTMAKERS ASSOCIATION

1a Greenwich Market, (off College Approach), SE10. Tel: 0181-858 1569. Opening times: Tue-Sun 10.30-5.30.

Mixed exhibition of limited edition prints by 45 members, as well as featured artists: Elaine Marshall, to 3 May; Elizabeth Morris, 5 May to 17 May; Anita Klein, 19 May to 31 May.

HART GALLERY

113 Upper Street, Islington, N1. Tel: 0171-704 1131. Opening times: Tue-Fri 11-7, Sat 11-6, Sun 2-6. Contemporary fine art & studio ceramics. **David Blackburn: new work, to 21 May.** **Sutton Taylor: lustreware ceramics, to 21 May.**

HAYWARD GALLERY & ROYAL FESTIVAL HALL

The South Bank Centre, SE1. Tel: 0171-960 4242/261 0127 (rec info). Ws <http://www.hayward-gallery.org.uk/> Tube Waterloo, Embankment. Opening times: Daily 10-6, Tue & Wed 10-8. Contemporary & historical art from all over the world; touring exhibitions. **Atopia: specially-commissioned installation by Yong Phaophanit (in the Royal Festival Hall Ballroom), to 17 May.** **Anish Kapoor: former Turner Prize-winner & internationally acclaimed British sculptor, 30 Apr to 14 June.**



Turning the World Inside Out by Anish Kapoor, cast aluminium, 148 x 184 x 188cms, 1995, at the Hayward Gallery.

HIGHGATE FINE ART

26 Highgate High Street, N6. Tel/fax: 0181-340 7564. Tube: Archway. Buses: 143, 210, 271. Opening times: Tue-Sat 10-6; Sun & Mon by appt. 20th Century contemporary paintings, drawings and prints. Prices £100 to £10,000. **Anthony Atkinson ARCA: Côte du Rhone 1998, to 2 May.** **Doug Patterson: watercolours from India, Russia & Thailand, 7 May to 23 May.** **Enrico Cascajosa & Julian Jaen: two Spanish painters, 7 May to 23 May.** **Claude Harisson: figures in landscape – jesters, dancers, clowns, 28 May to 13 June.**

HOULDSWORTH FINE ART

Pall Mall Deposit, 124-128 Barbly Road, W10. Tel: 0181-969 8197. Fax: 0181-964 3595. Open Mon-Fri 10-6 by appt. Contemporary art. **Richard Henman: new paintings, 29 Apr to 14 May.** **Head: Christopher Bucklow, Adam Lowe,**

Paul McPhail & Robert Mapplethorpe, 19 May to 12 June.

THE ICE HOUSE

in Holland Park, off Kensington High Street, W8. Tel: 0171-361 3204. Tube: Holland Park. Opening times: Daily, 11-7.

Fort & Palaces: paintings by Jenny Robinson, 25 Apr to 10 May. **Of Stone & Water: ethereal photographic images by Brendan MacNeill, 16 May to 31 May.**

IMPERIAL WAR MUSEUM

Lambeth Road, SE1. Tel: 0171-416 5000. Fax: 0171-416 5211. Tube: Elephant & Castle, Lambeth North. Opening times: Daily 10-6. Modern & historical displays covering both World Wars; temporary exhibitions.

Unofficial Flowers: Art of the Second World War – surrealist & neo-romantic work with particular attention paid to the work of women artists, to 31 May. **Landmines: The Human Cost – the use of landmines in modern warfare & what is being done to reduce their long-term threat to civilians (in association with UN), to 2 Aug.** **1918: Year of Decision – photos, uniforms, letters & diaries charting Allied victories on the Western Front, culminating in 1918 Armistice, to 29 Nov.** **Paintings & Drawings from the First World War: includes work by Nash, Orpen, Wyndham Lewis & Nevinson, permanent.**

JASON & RHODES GALLERY

4 New Burlington Place, W1. Tel: 0171-434 1768. Tube: Oxford Circus, Green Park. Opening times: Mon-Fri 10-6, Sat 10.30-4. **Paul Huxley: new paintings, 29 Apr to 30 May.**

JILL GEORGE GALLERY

38 Lexington Street, Soho, W1. Tel: 0171-439 7343/7319. Tube: Piccadilly, Oxford Circus. Opening times: Mon-Fri 10-6, Sat 11-4. Established artists & recent graduates; figurative & abstract. **Freeze Frames: paintings by Louise Butler Adams, to 8 May.** **15 Years On: paintings by Rod Judkins & Fraser Taylor, 12 May to 12 June.**

JONATHAN WYLDER GALLERY

2 Motcomb Street, Belgravia, SW1. Tel/fax: 0171-245 9949. Tube: Knightsbridge. Opening times: Mon-Fri 11-5.30, Sat 12-4. Paintings and bronze sculptures by Jonathan Wylder. **Permanent Exhibition: dance, female nude and equestrian sculpture.**



Jonathan Wylder works on the clay original.

KEW GARDENS GALLERY

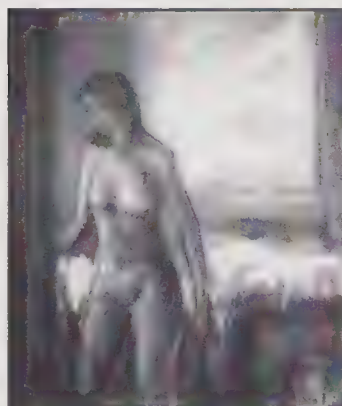
Royal Botanic Gardens, Kew, TW9 3AB. Tel: 0181-332 5618. Fax: 0181-332 5610. Opening times: Daily 9.30-5.30 (call to confirm). **Madagascar: Nature's Private Sanctuary? – impressions from an expedition – photographs by Andrew McRobb & text by Pat Griggs, to 13 July.**

KNAPP GALLERY

Regents College, Inner Circle, Regents Park, NW. Tel: 0171-487 7447. Fax: 0171-487 7657. Tube: Baker Street. Opening times: 10-6 daily.

LAMONT GALLERY

67 Roman Road, E2. Tel: 0181-981 6332. Fax: 0181-983 0144. Tube: Bethnal Green. Opening times: Tue-Sun 11-6. Figurative paintings, drawings, prints & sculpture. **Studio Secrets: recent paintings by Terry Ffiffe, 14 May to 13 June.**



Early Morning by Terry Ffiffe, oil on canvas, 60" x 54", 1998, at Lamont Gallery.

LEIGHTON HOUSE

12 Holland Park Road, W14. Tel: 0171-602 3316. Tube: High St Kensington. Opening times: Mon-Sat 11-5. High Victorian & Pre-Raphaelite fine & decorative art; temporary exhibitions. **British Art Textiles: major survey of British contemporary textile designers, to 2 June.**

LENA BOYLE FINE ART

40 Drayton Gardens, SW10. Tel: 0171-373 8247. Fax: 0171-370 7460. Opening times: By appointment. Modern British and contemporary Paintings, drawings and original prints. **A Broad View: works by artists working in East Anglia today, 6 May to 16 May at Bartley Drey Gallery, 62 Old Church Street, SW3 (open Mon-Sat 10-6).**

LINDA BLACKSTONE GALLERY

The Old Slaughterhouse, Rear of 13 High Street, Pinner Village, Middlesex HA5 5QQ. Tel: 0181-868 5765. Fax: 0181-868 4465. Tube: Pinner. Opening times: Wed-Sat 10-6. British contemporary representational paintings, sculpture & ceramics. **Anne Marie Butlin: first solo exhibition of colourful oil still life works, 6 May to 23 May in Main Gallery.** **Quiet Places: memorial exhibition of watercolours by Arthur Parsons (1931-1998), 6 May to 23 May in Upstairs Gallery.** **Israel at 50: Artistic Impressions – 200 paintings & sculptures to celebrate the 50th anniversary of the State of Israel, following artists' first visit to the Holy Land, 28 Apr to 17 May at Art Connoisseur, Crawford Street, W1.**

LLEWELLYN ALEXANDER LTD

124-126 The Cut, (opposite the Old Vic Theatre), Waterloo, SE1. Tel: 0171-620 1322/24. Fax: 0171-928 9469. Opening times: Mon-Sat 10-7.30. 20th C British & contemporary paintings & sculpture. **A Million Brushstrokes 1998: spectacular annual exhibition of over 900 miniatures in oils, watercolours & pastels by over 150 artists, to 9 May.** **Godfrey Tonks: vibrant pastel landscapes of France, Spain & Cumbria, 14 May to 30 May.**



Old Windmill by Godfrey Tonks, pastel, 16" x 11", at Llewellyn Alexander.

LOGGIA GALLERY

15 Buckingham Gate, SW1. Tel/fax: 0171-828 5963. Tube: St James's Park. Opening times: Mon-Fri 6-8pm, Sat 11-5, Sun 1-5. **Second Time Round, to 15 May.** **Philip Worth, plus gallery selection, 25 May to 12 June.**

LONDON CONTEMPORARY ART LTD

132 Lots Road, Chelsea, SW10. Tel: 0171-351 7696. Fax: 0171-376 3771. Opening times: Mon-Fri 10-6, Sat-Sun 10-4. **Permanent exhibition of silkscreens, etchings and lithographs incl. Csaba Markus, Roy Fairchild, Janet Treby, David Dodsworth, Alexander Ivanov & Goyo Dominguez, prices £280-£700.**

LONDON INSTITUTE GALLERY

65 Davies Street, W1. Tel: 0171-514 6000. Fax: 0171-514 6131. Opening times: Mon-Fri 10-8. **An English Eye: the photographs of James Ravilious, 11 May to 11 June.**

LUMLEY CAZALET

33 Davies Street, W1. Tel: 0171-491 4767. Fax: 0171-493 8644. Tube: Bond Street. Opening times: Mon-Fri 10-6. Late 19th- & 20th-century original prints by Braque, Chagall, Frink, Helleu, Matisse, Miró, Moore, Picasso etc. drawings by Matisse, sculpture and drawings by Frink. **Ariel Luke: landscapes & gardens in tempera & watercolour, 1995-8, to 22 May.**

MALL GALLERIES

The Mall, nr Trafalgar Square, SW1. Tel: 0171-930 6844. Fax: 0171-839 7830. Opening times: Daily 10-5. Wide programme of exhibitions & events; home to Britain's leading arts societies. **Royal Society of Portrait Painters: annual open exhibition, 7 May to 25 May.**

MARLBOROUGH FINE ART AND GRAPHICS

6 Albemarle Street, W1. Tel: 0171-629 5161. Tube: Green Park. Opening times: Mon-Fri 10-5.30, Sat 10-12.30. Old Masters, Impressionist, 20th C & contemporary work, publications & modern master prints. **Christopher Le Brun: recent sculpture, paintings & prints, to 8 May.** **Avigdor Arikha: recent work, 15 May to 13 June.** **Avigdor Arikha: Portraits & Self-Portraits – an exhibition of prints, 15 May to 13 June.**

MAYOR GALLERY

22a Cork Street, W1. Tel: 0171-734 3558. Fax: 0171-494 2700. Opening times: Mon-Fri 10-5.30, Sat 10-1. 20th-century paintings, drawings and sculpture. **Sluiceways of the Mind: the collaborative work of Dr. Grace W. Pailthorpe & Reuben Mednikoff, to 8 May.** **85 Years of Sculpture: mixed sculpture exhibition, 19 May to 26 May.**

MCDONALD WYCKAERT

The Georgian Group 6 Fitzroy Square, W1. Tel: 0171-706 3387 or 0410-750929. Tube: Warren Street, Goodge Street. Opening times: Daily 10-9. **Informal art from post-war Europe & British art from the 1950s & '60s: works by Jean Dubuffet, Henri Michaux, Patrick Heron & Alan Davie (£300-£30,000), 14 May to 16 May.**



Discours Grandiose by Paul Trajman, at The Georgian Group.

MCHARDY SCULPTURE COMPANY

Cardamon Building, Shad Thames, SE1. Tel: 0171-403 7555. Opening times: Tue-Fri 11-5, Sat 12-5 Sun 2-5. Contemporary sculpture
Spring '98 Sculpture Exhibition: introducing Jill Berelowitz & Dorothy Brook; also new work from gallery artists including Sophie Dickens, Lucy Glendinning & Glynis Owen, to 24 May.



Flamenco by Dorothy Brook, at The McHardy Sculpture Company.

MERCURY GALLERY

26 Cork Street, W1. Tel: 0171-734 7800. Fax: 0171-287 9809. Tube: Green Park, Piccadilly. Opening times: Mon-Fri 10-5.30, Sat 10-12.30. Leading modern British art; young painters.
Eric Rimmington: new work, to 9 May.
Elizabeth Blackadder: 35 Years of Print-making – lithographs, etchings, aquatints, screenprints & woodcuts, 13 May to 30 May.

MICHAEL PARKIN GALLERY

11 Motcomb Street, SW1. Tel: 0171-235 8144/1845. Fax: 0171-245 9846. Opening times: Mon-Fri 10-6. Modern British painting 1850-1950
Isabel Rawsthorne (1912-1992): painting the ballet, 19 May to 26 June.

NARWHAL INUIT ART GALLERY

55 Linden Gardens, Chiswick, W4. Tel: 0181-747 1575. Fax: 0181-742 1268. Tube: Turnham Green. Opening times: Daily by appt. Inuit-Eskimo contemporary art; permanent collection of Arctic Canadian, Greenlandic & Russian sculpture in stone, bone & horn; drawings & prints celebrating 40 years (1955-95); extensive educational reference library.
I Like My Hood to be Full: traditional to contemporary life of Canadian/Greenlandic Inuit (Eskimo) seen through their art – stone, bone & horn carvings, prints & drawings (semi-permanent exhibition).

THE NATIONAL GALLERY

Trafalgar Square, WC2. Tel: 0171-389 1785/747 2885. Fax: 0171-930 4764. Tube: Charing Cross, Leicester Square. Opening times: Mon-Sat 10-6 Wed to 8, Sun 12-6. An outstanding collection of European paintings 13th-20th C.
Caro at the National Gallery: sculpture from painting, to 4 May.
Henry Moore and the National Gallery, to 31 May.
Masters of Light: Dutch painting from Utrecht in the Golden Age, 7 May to 2 Aug.

NATIONAL PORTRAIT GALLERY

2 St. Martin's Place, WC2. Tel: 0171-306 0055. Fax: 0171-306 0058. Ws <http://www.npg.org.uk>. Tube: Leicester Square, Charing Cross. Opening times: Mon-Sat 10-6, Sun 2-6. Unique collection of the men & women who created British history & culture, mediaeval to contemporary.
Henri Cartier-Bresson: Portraits – Tête-à-Tête: first-ever retrospective of Cartier-Bresson's portraits in the UK, to 7 June.
Black Power: photographs by Donald MacLellan – portraits of leading British black achievers, to 14 June.
High Society: Edwardian Life in Photographs, to 21 June.

NEFFE-DEGANDT FINE ART

32a St. George Street, W1. Tel: 0171-493 2630. Fax: 0171-493 1379. Tube: Oxford Circus, Bond Street. Opening times: Tue-Fri 10-5.30 or by appt. Closed 5 May to 20 May. Prices £2000 to £250,000
Impressionist & Post-Impressionist paintings, watercolours & drawings, to 29 May.

NEW ACADEMY GALLERY

Business Art Galleries, 34 Windmill Street (off Charlotte Street), W1. Tel: 0171-323 4700. Fax: 0171-436 3059. Tube: Goodge Street. Opening times: Mon-Fri 10-6, Thur 10-8, Sat 1-5 (inc Bank Hol & w/ends). Contemporary British paintings, sculpture, original prints & textiles.
Richard Walker: new work, to 1 May.
Linda Norris: scenes from Pembrokeshire, to 1 May.
Andrew Macara: paintings from Derbyshire, Europe & Sri Lanka, 7 May to 30 May.
Keith Roberts (in Mezzanine), 7 May to 30 May.

NEW GRAFTON GALLERY

49 Church Road, Barnes, SW13. Tel: 0181-748 8850. Fax: 0171-748 9818. Tube: Hammersmith then bus. Mainly figurative painting & drawing by living artists; permanent portrait centre.
Pip Todd Warmoth: scenes of South America, to 9 May.
Colin Hayes RA PPRBA, 14 May to 30 May.

THE ORANGERY

in Holland Park, off Kensington High Street, W8. Tel: 0171-603 1123. Tube: Holland Park. Opening times: Daily, 11-7
Goddesses: Earthy Women – new ceramics by Melanie Keevil, to 13 May.
Hitchin Sink: humorous paintings by Michael Paramore, 21 May to 3 June.

ORLEANS HOUSE GALLERY

Riverside, Twickenham. Tel: 0181-892 022. Tube: Richmond, BR St. Margaret's. Opening times: Tue-Sat 1-4.30, Sun 2-4.30. Topographical fine art collection.
History: The Mag Collection – touring exhibition of late 20th C British art, 2 May to 21 June (Symposium examining the Mag Collection, Sat 9 May, 12-5pm).

PICCADILLY GALLERY

43 Dover Street, W1. Tel: 0171-499 2873. Fax: 0171-499 0431. Tube: Piccadilly, Green Park. Opening times: Mon-Fri 10-5.30. Symbolist works 20th C British & European, contemporary figurative

PIERS FEETHAM GALLERY

475 Fulham Road, SW6. Tel: 0171-381 5988. Fax: 0171-381 3031. Tube: Fulham Broadway. Opening times: Tue-Fri 10-6, Sat 10-12. Contemporary mixed media, mainly representational.
Mike Pope: nudes & landscapes in oil & gouache, to 16 May.
Annie Rae: watercolours of Kensington & Chelsea, 21 May to 30 May.

PITSHANGER MANOR GALLERY

Mattock Lane, Ealing, W5. Tel: 0181-567 1227. Tube: Ealing Broadway. Opening times: Tue-Sat 10-5
Jacqueline Morreau: Themes & Variations – touring show of Morreau's work 1986-1997, to 23 May.



Struggle for the Coat by Jacqueline Morreau, 1996, at Pitshanger Manor Gallery.

POLISH CULTURAL INSTITUTE

34 Portland Place, W1. Tel: 0171-636 6932. Fax: 0171-637 2190. Tube: Oxford Circus. Opening times: Mon-Fri 10-4, Thur 10-8
Wladyslaw Szomanski: posters, book cover designs, book illustrations, cartoons & photography, 8 May to 26 May.
In Passing: photography by Wojciech Kryzykowski, 15 May to 29 May.
Time Recorded: portraits of distinguished representatives of Polish emigré society residing in the UK, by Mariusz Kaldowski, 29 May to 10 June.

POSK GALLERY

238-246 King Street, W6. Tel: 0181-741 1940. Tube: Hammersmith. Opening times: Daily 11-9. Monthly changing exhibitions of Polish and other artists
Mieczyslaw Lurczynski & Stanislaw Elszkiewicz: oil paintings, 10 May to 22 May.
Association of the Polish Artist in Great Britain: Spring Exhibition, 24 May to 5 June.

PUMP HOUSE GALLERY

Battersea Park, SW11. Tel: 0181-871 7572. Fax: 0181-871 7533. Tube: Sloane Square. Opening times: Wed-Sat 11-4, Sun & bank hols 11-6. Restored Victorian pump house beside lake
Stairway to Heaven: new work by Eel Pie Island artists Libby Jones and SA Toshio, 18 months after the fire that destroyed their studios & contents, 6 May to 17 May.
Sculpture, paintings & drawings by Tessana Hoare, James Hunt, Elisabeth Lloyd, Sophie Mortimer & Mark Richards, 24 May to 31 May.

PURDY HICKS GALLERY

65 Hopton Street, Bankside, SE1. Tel: 0171-400 9019. Fax: 0171-400 9555. Tube: Bankside. Opening times: Mon, Tue, Thurs 10-5.30, Wed 10-7, Sat 10-2. Contemporary British painting
Felim Egan, 1 May to 6 June.
Paul Kenny, 22 May to 20 June.

REBECCA HOSSACK GALLERY, FITZROVIA

35 Windmill Street, W1. Tel: 0171-493 4894. Fax: 0171-303 3182. Tube: Charing Cross. Opening times: Mon-Sat 10-6. British figurative & abstract art.
Willie Landels: paintings & collage, 5 May to 30 May.
John Springs: paintings & drawings by renowned cartoonist, 5 May to 30 May.



Untitled by Willie Landels, enamel on canvas, 1997, at Rebecca Hossack Gallery.

REDFERN GALLERY

20 Cork Street, W1. Tel: 0171-734 1732/6518. Tube: Green Park. Opening times: Mon-Fri 10-5.30, Sat 10-4. 20th C paintings, drawings, sculpture & graphics.

ROWLEY GALLERY CONTEMPORARY ARTS

115 Kensington Church Street, W8. Tel: 0171-229 556. Tube: Notting Hill Gate. Opening times: Mon-Fri 10-6, Sat 10-5. Figurative and semi-abstract paintings, R.A.D. P.A.A. & NEAC. We're small but we're beautiful – a cornucopia – an Adams cave of exciting original works of art.
Permanent mixed show of work by known and unknown artists, ideal both for gifts and for the collector and catering to a multiplicity of tastes, prices £150-£1,000.

ROY MILES GALLERY

29 Bruton Street, W1. Tel: 0171-495 4747. Fax: 0171-495 6232. Tube: Bond Street, Green Park. Opening times: Mon-Fri 9.30-5.30.
William Redgrave (1903-1986): major commemorative exhibition of sculpture, paintings & drawings, to 20 May.

ROYAL ACADEMY

Piccadilly, W1. Tel: 0171-300 8000; 0171-300 5760/5761 (rec. info.). Fax: 0171-300 800. Tube: Green Park, Piccadilly Circus. Opening times: Daily 10-6
The Art of Holy Russia: icons & illuminated manuscripts from the rise of Moscow (1400-1660), to 14 June.

ROYAL OVER-SEAS LEAGUE

Over-Seas House, Park Place, St. James's Street, SW1. Tel: 0171-408 0214. Fax: 0171-499 6738. Tube: Green Park, Piccadilly Circus. Opening times: Mon-Sun 10-6. Young contemporary UK & Commonwealth artists
More of the Same: Ming Wong & Tien Wei Woon, two Singapore artists, to 14 May.
Out in the Midday Sun: paintings by Australian artist Marika Borlase, 19 May to 30 June.



Immaculate Deception by Marika Borlase, mixed media, 38 x 25cms, at the Royal Over-Seas League.

ST. JOHN'S SMITH SQUARE

Footstool Restaurant Gallery, SW10. Tel: 0171-222 2168. Tube: Westminster. Opening times: Mon-Fri 10-5, 6-10 & Sat-Sun concert eves. Contemporary art in restaurant setting.
Women in Focus: photographic portraits of women of note, 5 May to 29 May.

SIMMONS GALLERY

53 Lambs Conduit Street, WC1. Tel: 0171-831 2080. Fax: 0171-831 2090. Tube: Holborn, Russell Square. Opening times: Mon-Fri 10-5.30. Contemporary sculpture and medals

SLAUGHTERHOUSE GALLERY

63 Charterhouse Street, EC1. Tel: 0181-4524 845 (Magi Productions). Tube: Farringdon. Opening times: Mon-Sat 9-5
22 Visions of the Tarot: 22 fine artists reinterpret the Tarot in a group show by Magi Productions, 20 May to 31 May.

SPECIAL PHOTOGRAPHERS COMPANY

21 Kensington Park Road, W11. Tel: 0171-221 3489. Fax: 0171-792 9112. Tube: Ladbroke Grove, Notting Hill. Opening times: Mon-Fri 10-6, Sat 11-5. International fine art photography.
Looking for the Light: retrospective of photographer Sheva Fruitman, including her popular cyanotypes of fruit & flowers, to 30 May.

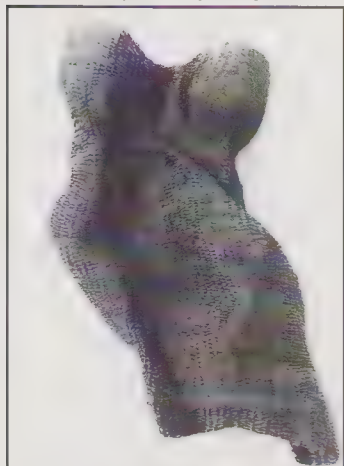
SPINK-LEGER PICTURES

3 Old Bond Street, St. James's, W1X 4HV. Tel: 0171-629 3538. Fax: 0171-839 4853. Tube: Green Park. Opening times: Mon-Fri 9-5.30. 17th to 20th C British paintings, watercolours & drawings; Modern British & Contemporary pictures; Old Masters & Master Drawings.
Parchment, Paper, Steel & Stone and The Wealth of Empires: Islamic calligraphy and Islamic & Mughal coins, 27 Apr to 15 May.
New York Fair (pictures), 7 May to 14 May.

STUDIO SIENKO GALLERY

57a Lant Street, SE1. Tel: 0171-403 1353. Fax: 0171-357 6976. Tube: Borough. Opening times: Mon-Fri 11-6 and by appointment.

Mixed show of gallery artists, including Kristo Kostov, Malcolm Jones, Natalia Zagórska-Thomas and Wojtek Sobczynski, to 16 May. Margot Barrow MA RCA: unusual tapestries woven in metal, transformed into 3D objects and figurative sculptures – echoes & imprints of bodies & props, 19 May to 20 June.



Copper Lizzie, from 'Dance Echoes' series by Margot Barrow, 58 x 43cms, 1998, at Studio Sienko.

TADEMA GALLERY

10 Charlton Place, Camden Passage, N1. Tel/fax: 0171-359 1055. Opening times: Wed, Sat 10-5 or by appt. Post-war abstract art & 20th C artist-designed jewellery.

TATE GALLERY

Millbank, SW1. Tel: 0171-887 8000, rec. info: 0171-887 8008. Fax: 0171-887 8007. Ws <http://www.tate.org.uk> Tube: Pimlico. Opening times: Daily 10-5.50. National collection of British & 20th C international art. **Graham Gussin, to 10 May. Bonnard (advance booking 0171-420 0055), to 17 May. Per Kirkeby, to 26 May. Turner and the Scientists, to 21 June.**

TIMOTHY TAYLOR GALLERY

Bruton Place, W1. Tel: 0171-409 3344. Fax: 0171-409 1316. Tube: Green Park. Opening times: Mon-Fri 10-6. Sat 11-2. Modern and contemporary art. **Mixed show: Sean Scully, Guillermo Kuitca, Miquel Barceló, 28 Apr to 16 May. Michael Andrews: Thames paintings, 19 May to 20 June.**

VICTORIA AND ALBERT MUSEUM

Cromwell Road, SW7. Tel: 0171-938 8349/8441. Tube: South Kensington. Opening times: Tue-Sat 10-5.50, Mon 12-5.50. Fine & decorative arts spanning 2,000 years. **The Power of the Poster, to 26 July.**

Photography: An Independent Art – exhibition to mark the opening of the new Canon Photography Gallery, 21 May to Nov (see Previews).

WADDINGTON GALLERIES

11, 12, 34 Cork Street, W1. Tel: 0171-437 8611. Fax: 0171-734 446. Tube: Green Park, Piccadilly Circus, Bond Street. Opening times: Mon-Fri 10-5.30, Sat 10-2. Major modern & contemporary art; many leading artists. **Lisa Milroy: recent paintings (at 11 Cork Street), to 16 May. Patrick Heron: gouaches (at 34 Cork Street), 7 May to 6 June. Patrick Caulfield: works on board (at 12 Cork Street), 20 May to 20 June.**

THE WHITE HORSE GALLERY

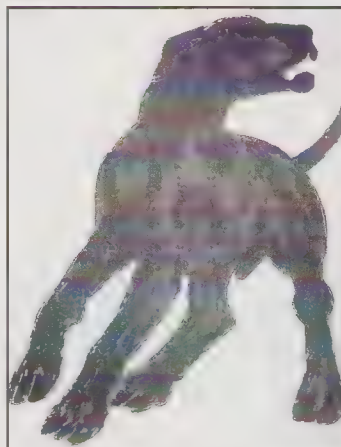
upstairs at The White Horse, 1-3 Parson's Green, SW18. Tel: 01790-810168 (Chloe Johnson). Fax: 01790-810169. Ws <http://www.BREWORLD.COM/PUBS/WHITEHORSE> Tube: Parson's Green. Open by appt. Private views 6.30-9.30pm on first day of exhibition (these are open to the public). Various media. Prices £25-£1,000. **Simon Lambert: recent work, to 17 May. Jane Walker: Colourful Shaped Paintings, 20 May to 14 June.**

WHITECHAPEL ART GALLERY

Whitechapel High Street, E1. Tel: 01773-5227888. Fax: 01773-5227993. Tube: Aldgate East. Opening times: Tue-Sun 11-5, Wed 11-8, (incl. Mon & bank hols). Modern & contemporary art. **The Whitechapel Open & Open Studios, to 31 May. Peter Doig, 12 June to 16 Aug. Aubrey Williams, 12 June to 16 Aug.**

WISEMAN ORIGINALS

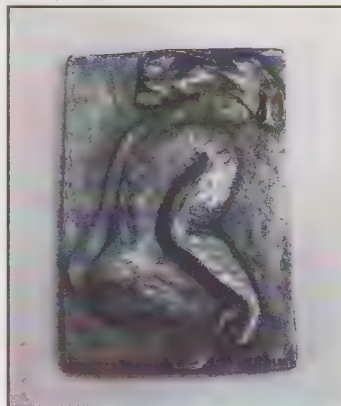
34 West Square, Lambeth, SE11. Tel: 0171-587 0747. Fax: 0171-793 8817. Open by appt. Original major, modern & contemporary prints. **Elizabeth Frink: original prints – semi-retrospective, to 11 May at the Royal Academy Friends' Room.**



Red Dog by Elizabeth Frink, screenprint, 56 x 76cms, in Wiseman Originals' exhibition at the Royal Academy Friends' Room.

WOLSELEY FINE ARTS

12 Needham Road, W11. Tel: 0171-792 2788. Fax: 0171-792 2988. Tube: Notting Hill Gate. Opening times: Tue-Fri 2-7, Sat 11-5 during exhibitions & by appt. 20th C works on paper. **Josine Croin (b.1952): new sculpture for home & garden, 13 May to 6 June. Marie Hennessy (b.1948): small oil paintings, 13 May to 6 June.**



Bronze relief by Josine Croin, at Wolseley Fine Arts.

SCOTLAND

ABERDEEN ABERDEEN ART GALLERY

Schoolhill, Aberdeen AB10 1FQ. Tel: 01224-646333. Fax: 01224-632133. Opening times: Mon-Sat 10-5, Sun 2-5. Scottish painting & silver, 20th C British & 19th C French. **Histoire Naturelle: etchings by Pablo Picasso, to 16 May. Aberdeen Artists' Society 64th Annual Open Exhibition – the North of Scotland's only major open exhibition (sponsored by Shell UK), 2 May to 23 May. Artists' Flags for Scotland: 10 flags by leading Scottish artists Christine Borland, Ross Sinclair, Eva Rothschild, Christina McBride, Jacqueline Donachie, Peter Russell, Stewart Russell, David Shrigley, Simon Starling, Jackie McAllister & Diana Balton, 9 May to 18 July. The Harlequin Suite: etchings by Adrian Wisniewski, 20 May to 18 July.**

EDINBURGH CITY ART CENTRE

2 Market Street, Edinburgh EH1 1DE. Tel: 0131-529 3993. Fax: 0131-529 3977. Ws <http://www.cac.org.uk> Opening times: Mon-Sat 10-5. Section from the City's collection of Scottish art. **The Edge: art from the northernmost area of Europe, to 23 May. Missing Links Alive! – animated reconstructions of key stages in human evolution, to 12 July (extra openings Sun 12-5 & Thur until 9pm). William Gear & CoBrA, 2 May to 20 June.**

EDINBURGH PRINTMAKERS

23 Union Street, Edinburgh EH1 3LR. Tel: 0131-555 1479. Fax: 0131-558 8418. Email printmakers@ednet.co.uk Open Tue-Sat 10-6. Wide selection of Scottish contemporary original prints.

LANDINGS GALLERY

Over-Seas House, 100 Princes Street, Edinburgh Tel: 0131-225 1501. Fax: 0131-226 3936. Opening times: Mon-Sun 10-6. Work by young contemporary UK & Commonwealth artists. **Nigel Mullins: solo exhibition of paintings by winner of Royal Over-Seas League Open, to 26 May. More of the Same: two Singapore artists – Ming Wong & Tien Wei Woon, 27 May to 17 July.**



'More of the Same': Ming Wong & Tien Wei Woon, at Landings Gallery, Edinburgh.

NATIONAL GALLERY OF SCOTLAND

The Mound, Edinburgh EH2 2EL. Tel: 0131-556 8921. Fax: 0131-332 4939. Opening times: Mon-Sat 10-5, Sun 2-5.

OPEN EYE GALLERY

75/79 Cumberland Street, Edinburgh EH3 6RD. Tel: 0131-557 1020. Opening times: Mon-Fri 10-6, Sat 10-4. Contemporary & fine arts & crafts. Scottish paintings, early 20th C prints. **Willie Rodger ARSA RGI: paintings; Iain Nelson: ceramics; Carola Gordon: paintings; Nicola Becci: jewellery, to 14 May. Ann Patrick: paintings; Robert Race: crafts; Tom Mabon: paintings; Linda MacDonald: jewellery, 16 May to 4 June.**

ROYAL MUSEUM OF SCOTLAND

Chambers Street, Edinburgh EH1 1JF. Tel: 0131-247 4219. Opening times: Mon-Sat 10-5, Tue to 8, Sun 12-5. International collections & decorative arts & ethnography. **The Lost Century: Japanese Arita Porcelain 1720-1920, to 5 July. Colours of the Indus: costume & textiles of Pakistan, 1 May to 28 June.**



Woman's dress, Kalat, late 19th- to early 20th-century, in 'Colours of the Indus' at the Royal Museum of Scotland, Edinburgh.

SCOTLAND PREVIEWS

After three weeks in London, **Israel at 50: Artistic Impressions** moves to the Kelvingrove Art Gallery and Museum in Glasgow on 22 May. This exhibition was initiated by London gallery owner Linda Blackstone who, in May last year, invited fifteen British artists to accompany her to Israel and record their responses to what they saw. The group included Norman Ackroyd, Ken Howard, Richard Bolton, Leo McDowell, Debra Manifold, Steven Outram and others, none of whom had been to the Holy Land before. It was the coexistence of ancient history and modern life, the contrast between old and new which most affected the artists. The works they created, which form the content of the exhibition, are reproduced in a calendar, with proceeds from sales going to the Jewish National Fund (Israel's equivalent to our National Trust).

The Science of the Face at the Scottish National Portrait Gallery, Edinburgh is a unique exhibition which is not only essential viewing for anyone interested in portraiture, but also fascinating for a wider audience as it brings together science and art to explore the importance of our perceptions of the face within society. Portraits from the Gallery's collections have been reproduced and manipulated using the latest computer techniques to illustrate each of the themes covered. The titles of the displays include 'Reconstructing Robert the Bruce', 'Art and the Computer', 'Identical Twins', 'The Criminal Face', 'Family Likeness' and the long-winded but intriguing 'Face Resembling Both Margaret Thatcher and Tony Blair' (at different distances). The portraits in the exhibition cover a wide range of styles and periods, with artists including Henry Raeburn, Allan Ramsay, Sir Anthony Van Dyck, Oskar Kokoschka, Alexander Moffat and Victoria Crowe.

SCOTTISH GALLERY

16 Dundas Street, Edinburgh EH3 6HZ.
Tel: 0131-558 1200. Fax: 0131-558 3900.
Opening times: Mon-Fri 10-6, Sat 10-4. 20th C & contemporary Scottish paintings: contemporary British crafts.
John Gardiner Crawford: new paintings, 4 May to 27 May.
Morgen Hall: new ceramics, 4 May to 27 May.

SCOTTISH NATIONAL GALLERY OF MODERN ART

Belford Road, Edinburgh EH4 3DR.
Tel: 0131-556 8921/0131-332 2266 (rec. info).
Opening times: Mon-Sat 10-5, Sun 2-5.
20th C international & Scottish paintings, sculpture, graphic art, print room & library.
Sacred & Profane: 10 specially-commissioned works by Calum Colvin, one of Scotland's leading contemporary artists, to 28 June.

SCOTTISH NATIONAL PORTRAIT GALLERY

1 Queen Street, Edinburgh EH2 1JD. Tel: 0131-556 8921/332 2266 (rec. info). Opening times: Mon-Sat 10-5, Sun 2-5. Scottish history through portraits from the 16th C to present day.
John Kobal Photographic Portrait Award, to 31 May.
Scottish Music Now: portraits of celebrated names from the world of Scottish music, to 5 July.
The Science of the Face, to 2 Aug (see Previews).

TALBOT RICE ART CENTRE

University of Edinburgh, South Bridge, Edinburgh EH8 9LY. Tel: 0131-650 2210. Fax: 0131-650 2147. Opening times: Tue-Sat 10-5.
Tornie collection of Old Masters, Hope Scott Collection of 20th C modern masters.
Ragnhild Monsen: large tapestries from Norway, 9 May to 13 June.

GLASGOW ART GALLERY & MUSEUM

Kelvingrove, Glasgow G3 8AG. Tel: 0141-287 2699. Fax: 0141-287 2690.
Opening times: Mon-Sat 10-5, Sun 11-5.
Major artists from Botticelli to Dalí: armour, furniture, ceramics, silver & glass; the national history of Scotland.
Israel at 50: Artistic Impressions (in association with the Linda Blackstone Gallery, London), 22 May to 19 June (see Previews).

THE BURRELL COLLECTION

2060 Pollokshaws Road, Pollok Country Park, Glasgow G3 8AG. Tel: 0141-649 7151.
Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue. Permanent collection of antiquities, oriental art, European decorative art & painting.
Heritage Regained: silver from the Gilbert Collection, to 31 May.

COLLINS GALLERY

University of Strathclyde, 22 Richmond Street, Glasgow G1 1XQ. Tel: 0141-552 4400 x 2558. Fax: 0141-552 4053. Opening times: Mon-Fri 10-5, Sat 12-4. Contemporary painting & sculpture, crafts & photography.
Chocolate: contemporary art inspired by and constructed from chocolate, to 2 May.
Layers of Meaning: The Rag Rug – A Contemporary Approach (touring exhibition from Northumberland Arts Group), 9 May to 21 June.

COMPASS GALLERY

78 West Regent Street, Glasgow. Tel: 0141-221 6370. Fax: 0141-248 1322. Open Mon-Sat 10-5.30. Contemporary Scottish & international art. Ring for details.
Heretical Diagrams: prints by Ian Howard, during May.

CYRIL GERBER FINE ART

48 West Regent Street, Glasgow. Tel: 0141-22 3095/204 0276. Opening times: Mon-Sat 9.30-5.30. Late 19th & 20th C Scottish & English paintings.
Lesley Banks & Frances MacDonald: recent paintings, during May.

GALLERY OF MODERN ART

Queen Street, Glasgow. Tel: 0141-229 1996. Fax: 0141-204 5316. Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue. Work by living artists.

GATEHOUSE GALLERY

Rouken Glen Road, Giffnock, Glasgow G46 7UG. Tel/fax: 0141-620 0235. Ws http://www.gatehouse.demon.co.uk/. Open daily 1.30-5.30, closed Tue.
Colin Fraser: new still life & figurative paintings by this Scottish artist living in Sweden, 10 May to 3 June.

GLASGOW SCHOOL OF ART

Gallery I at Mackintosh Building & Gallery II at Newbery Building, Renfrew Street, Glasgow G3 6RG. Tel: 0141-353 4500. Fax: 0141-353 4746. Opening times: Term time Mon-Thur 9.30-8.30, Fri 9.30-5, Sat 10-12. Fine art, design & architecture.

LILLIE ART GALLERY

Station Road, Milngavie, Glasgow. Tel: 0141-943 3247. Fax: 0141-943 3246. Opening times: Tue-Fri 10-1 & 2-5, Sat & Sun 2-5, closed Mon. Permanent collection of 20th C Scottish artists.
Presenting the Lillie: new gifts & acquisitions on show for the first time, to 29 May.
Gallowgate Group: top floor studio produces top draw contemporary art, 2 May to 30 May.

MCLELLAN GALLERIES

270 Sauchiehall Street, Glasgow. Tel: 0141-331 1854. Fax: 0141-332 9957. Open Mon-Sat 10-5, Sun 11-5; closed Tue when no temporary exhibition. Contemporary shows from all over the world.

MUSEUM OF TRANSPORT

Kelvin Hall, Bunn House Road, Glasgow. Tel: 0141-287 2720. Fax: 0141-287 2692. Open Mon, Wed-Sat 10-5; Sun 11-5; closed Tue. History of transport: trams, cars, buses, trains & planes.

PEOPLE'S PALACE MUSEUM

Glasgow Green, Glasgow. Tel: 0141-554 0223. Opening times: Mon-Sat 10-5, Sun 11-5. Historical material & temporary exhibitions; industry, commerce, domestic & social life since 1175.

POLLOK HOUSE

2060 Pollokshaws Road, Glasgow. Tel: 0141-649 7151. Fax: 0141-636 0086. Open Spring to Autumn: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue. House built c 1752, in 36½ acres of park & woodland. Fine furniture: works from collection of Sir William Stirling Maxwell; fine Spanish paintings.

PROVAND'S LORDSHIP

3 Castle Street, Glasgow. Tel: 0141-553 2557. Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue. Oldest house in Glasgow built 1471 incl period display sweet shop on first floor.

ROGER BILLCLIFFE FINE ART

134 Blythswood Street, Glasgow G2 4EL. Tel: 0141-332 4027. Fax: 0141-332 6573. Opening times: Mon-Fri 9.30-5.30, Sat 10-1. Scottish art 900 to the present day.
Mary Armour RSA RSW RGI ILD: a tribute, 1 May to 30 May.
Christine McArthur RSW RGI: new paintings & works on paper, 1 May to 30 May.
Rupert Spira: new ceramics, 1 May to 30 May.
Norman Cherry: jewellery & silversmithing, 1 May to 30 May.

SCOTLAND STREET SCHOOL, MUSEUM OF EDUCATION

225 Scotland Street, Glasgow G5 8QB. Tel: 0141-429 1202.

ST. MUNGO MUSEUM OF RELIGIOUS LIFE AND ART

2 Castle Street, Glasgow. Tel: 0141-553 2557. Fax: 0141-552 4744. Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue.
The Reformation in Europe: the religious turmoil of 16th & 17th C Europe, to 1 Nov.

GREENOCK MCLEAN MUSEUM & ART GALLERY

15 Kelly Street, Greenock PA16 8JX. Tel: 01475-723741. Fax: 01475-882101. Opening times: Mon-Sat 10-12, 1-5. Scottish School & other works incl the Caird Collection.
Wildlife Photographer of the Year 1996: photographic exhibition, 2 May to 6 June.

PERTH THE STRATHEARN GALLERY AND POTTERY

32 West High Street, Cneff, Perth PH7 4DL. Tel: 01764-656100. Nearest station: Perth. Contemporary paintings and applied arts. Working studio pottery in basement.
Kaleidoscope of Colour: paintings by Rowena Laing, plus a mixed exhibition of paintings & applied arts, 9 May to 16 June.

ST. ANDREWS CRAWFORD ARTS CENTRE

93 North Street, St. Andrews, St. Andrews, Fife KY16 9AL. Tel: 01334-474610. Fax: 01334-479880. Opening times: Mon-Sat 10-5, Sun 2-5. Emphasis on contemporary art.
Jackie Smith: new work – large-scale reliefs of handmade paper, sprayed & dyed paper pulp, 15 May to 28 June.
Domestic Spill: installation & sculpture by Andrea Roe; text by Stephen Roe, 15 May to 28 June.
Jewellery by Lindsey Ross; glass by Graham Muir, 15 May to 28 June.

WALES

ABERYSTWYTH ABERYSTWYTH ARTS CENTRE

Penglais, Aberystwyth SY23 3DE. Tel: 01970-622887/622895. Fax: 01970-622883. Opening times: Mon-Sat 10-5 & all eve when an evening performance, Sun 2-5. Mainly contemporary artists, & photographers.
Ceramic Series: Daniel Allen, to 9 May.
Victoria Malcolm: paintings, drawings & collages, to 15 May.
Pressing Forward: prints from the Birmingham Print Workshop, to 6 June.

Acquired Images: photographs from the private collection of David Hum, 28 Apr to 3 June.

CARDIFF THE ALBANY GALLERY

74b Albany Road, Cardiff CF1 3RS. Tel: 01222-487158. Fax: 01222-449158. Opening times: Mon-Sat 10-5. Welsh landscapes by leading artists. Monthly exhibitions.
Phillip Sutton RA & Jacob Sutton: father & son exhibiting together for the first time, 8 May to 6 June.

HOWARD GARDENS GALLERY

Howard Gardens Centre, Howard Gardens, Cardiff CF2 1SP. Tel/fax: 01222-506678. Opening times: Mon-Thur 9.30-8, Fri 9.30-5.
Wales Drawing Biennale: 80+ artists drawing in the widest sense of the word, to 22 May.

MARTIN TINNEY GALLERY

6 Windsor Place, Cardiff CF1 3BX. Tel: 01222-641411. Fax: 01222-641422. Email mtg@artwales.com Opening times: Mon-Fri 10-6, Sat 10-5. 20th C contemporary paintings & prints: mixed gallery artist shows.
Michael Crowther: new paintings & drawings (in Gallery I), 30 Apr to 30 May (see Previews).
Group Show of leading Welsh artists (in Gallery II), ongoing.

NATIONAL MUSEUM OF WALES

Museum of Welsh Life, Gardens House, St Fagans, Cardiff CF5 6XB. Tel: 01222-397951.
Carroll Through the Viewfinder: arresting photographs by Lewis Carroll, to 21 June.

ORIEL

The Friary, Cardiff CF1 4AA. Tel: 01222-399477. Fax: 01222-398500. Opening times: Mon-Sat 9-5.30. Contemporary art & crafts from Wales, UK & overseas.

ST. DAVID'S HALL

The Hayes, Cardiff CF1 2SH. Tel: 01222-878500. Opening times: Mon-Fri 10-4 & most evenings before performances. Mainly contemporary artists.
British Institute of Professional Photographers, to 6 May.
Recent works by North Wales artists: Rob Piercy, Keith Bowen & Selwyn Jones, 9 May to 6 June.
Michael Powell: Landmarks, 9 May to 18 June.

CONWY ROYAL CAMBRIAN ACADEMY OF ART

Crown Lane, Conwy LL32 8BH. Tel: 01492-593413. Opening times: Daily 11-5 except Mon.
Homeland: a personal response to place & time by 5 women artists, 3 May to 7 June.

DENBIGH DENBIGH LIBRARY MUSEUM AND GALLERY

Hall Square, Denbigh, Denbighshire LL6 3NU. Tel: 01745-816313.
Gerald Gadd: new landscapes, to 23 May.
A Sense of Scale: 5 artists working very large or very small, 30 May to 27 June.

FISHGUARD WEST WALES ARTS CENTRE

16 West Street, Fishguard, Pembrokeshire SA65 9AE. Tel: 01348-873867. Nearest station: Fishguard Harbour. Opening times: Mon-Sat 9-5.30, Sun by appt. Contemporary fine art and applied art featuring both established and emerging artists. Prices £150-£5,000.

WALES PREVIEWS

Paintings and drawings by **Michael Crowther**, Head of Painting at the University of Wales Institute in Cardiff, are currently on show at Cardiff's **Martin Tinney Gallery** in Crowther's first solo exhibition for 10 years. The works, which have been praised by distinguished critics for their seriousness, beauty and modernity, are delicate and small in scale, inviting quiet contemplation. If you want to take one home to contemplate it at leisure, you will be able to pick one up for between £400 and £950.

The paintings of **Shani Rhys James**, whose work has frequently been featured in *Art Review*, are less refined, deriving their power and presence from the ruggedness and energy of the application of the paint. This, combined with her honesty of approach to the subject matter and her conscious avoidance of stylisation or mannerism, make the quality of her work stand out in the current artistic climate. Her exhibition 'Facing the Self', on show at **Oriel 31** in Newtown until the middle of this month, comprises self portraits which often convey a sense of uncertainty and fear.

An exhibition of ceramics by **Keith Munro** starts at the **Washington Gallery** in Penarth in mid-May. Munro's love of Greek, African, Egyptian and Japanese ceramics has led him to produce pure, elegant forms with subtle coloration achieved using the unpredictable technique of raku. For those who don't already know, raku entails plunging the pot, still red hot from its glaze firing, into sawdust, where flames create patterns on its surface, after which it can be placed in cold water causing a network of cracks to appear in the glaze. Munro's patrons include the Museum of Modern Art in New York.

MACHYNLLETH THE MUSEUM OF MODERN ART, WALES

Y Tabernacl, Heol Penrall. Machynlleth SY20 8AJ. Tel: 01654-703355. Fax: 01654-702160. Opening times: Mon-Sat 10-4. **Showcase Wales, throughout May.** **Gwilym Prichard & Claudia Williams: People & Places, 1 May to 13 June.** **Ivor Davies: Legends from the White Book, 11 May to 13 June.**



Fount by Alun Evans, acrylic & gouache, at the Museum of Modern Art, Machynlleth.

MOLD ORIEL THEATR CLWYD

County Civic Centre, Mold, Clwyd CH7 1YA. Tel: 01352-756331. Fax: 01352-758323. Opening times: Mon-Sat 10-10, Sun 7pm-10pm. Contemporary art of all media. **The Graphic Link II: original prints by 40 European artists, 2 May to 20 June.**

NEWPORT NEWPORT MUSEUM & ART GALLERY

John Frost Square, Newport, Gwent. Tel: 01633-840064. Opening times: Mon-Thur 9.30-5, Fri 9.30-4.30, Sat 9.30-4. Early English watercolours oils & 20th C Welsh artists. **Syzygy: abstract paintings by Philip Mead & Alan Rogers, 23 May to 4 July.**

NEWTOWN ORIEL 31,

Davies Memorial Gallery, The Park, Newtown. Powys SY16 2NZ. Tel: 01686-625041. Fax: 01686-623633. Opening times: Mon-Sat 10-5. Contemporary paintings, drawings & sculpture by national & international artists. **Facing the Self: small, potent self-portraits and powerful studio interior self-portraits by Shani Rhys James, to 16 May (see Previews).** **My Best Friend? – quirky, life-size papier mâché figures of people & their pets by Philip Cox, 22 May to 27 June.**

PENARTH WASHINGTON GALLERY

1-3 Washington Buildings, Stanwell Road, Penarth CF64 2AB. Tel: 01222-708047. Fax: 01222-700310. Opening times: Mon-Sat 11-5, Sun 12-5. Contemporary paintings & 3D, limited edition prints, art books & journals. Café/brasserie. **Chris Griffin & Martyn Vaughan Jones:**

landscapes by two promising young Welsh artists (Griffin was a regional winner of the 1998 Laing Art Prize), 12 May to 25 May (in new 1st Floor Gallery).

Keith Munro: raku ceramics, 15 May to 15 June (see Previews). **Ruth Barrett Davies: porcelain & stoneware, 15 May to 15 June.**

RHYL RHYL LIBRARY MUSEUM ARTS CENTRE

Church Street, Rhyl, Clwyd LL18 3AA. Tel: 01745-353814. Fax: 01745-331438. Opening times: Mon-Fri 10-5, Sat 9.30-11.30. Contemporary & historical craft & performing arts. **Fred Burns: local photographer just turned professional, to 9 May.** **Mythopia: paintings by John Lyons (toured by Wrexham Library Arts Centre), 16 May to 13 June.**

RUTHIN RUTHIN CRAFT CENTRE

Park Road, Ruthin, Denbighshire LL15 1BB. Tel: 01824-704774. Fax: 01824-702060. Nearest station: Chester, Rhyl. Opening times: Daily 10-5. Contemporary applied arts. **Spectacles: A Recent History – eyeglasses as functional art & fashion statement, not just an optical necessity (Crafts Council touring exhibition), 22 May to 12 July.**

SWANSEA ATTIC GALLERY

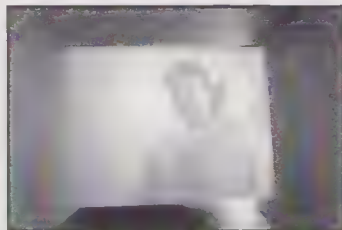
61 Wind Street, Swansea SA1 1EG. Tel: 01792-653387. Open Tue-Fri 9.30-5.30, Sat 10-4.30. Contemporary paintings, prints & sculpture. **David Carpanini & Donald McIntyre: recent paintings 28 Apr to 16 May.**

GLYNN VIVIAN ART GALLERY

Alexandra Road, Swansea SA1. Tel: 01792-655006. Fax: 01792-651713. Opening times: Tue-Sun 10-5, closed Mon except Bank Hols. Ceramics, paintings, sculpture, esp Welsh artists. **Invention, Imagination, Interpretation: the Czech and Slovak Surrealists 1970-1997, to 31 May.** **Loughor: Past and Present – interpretations of Loughor and the surrounding countryside, to 7 June.** **Richard Renshaw: stone carvings, throughout spring.** **First Swansea Annual Open Exhibition, 30 May to 26 July.**

WREXHAM WREXHAM ARTS CENTRE

Rhosdau Road, Wrexham LL11 1AU. Tel: 01978-292093. Fax: 01978-292611. Opening times: Mon-Fri 9.30-6.45, Sat 9.30-5. Contemporary & historical art & craft. **Y-Generation: sculpture, video, painting & installation by young Swedish contemporaries from Västernorrland, to 23 May.**



Untitled by Helena Byström, video installation, in 'Y-Generation' at Wrexham Arts Centre.

THE NORTH

CARLISLE TULLIE HOUSE

Castle Street, Carlisle, Cumbria CA3 8TP. Tel: 01228-534781 x 24. Fax: 01228-810249. Opening times: Mon-Sat 10-5, Sun 12-5. 20th C British art incl Bottomley Bequest of Pre-Raphaelites; English porcelain; crafts. **Fantasy Football Art League: evocative contemporary footballing imagery, with a special display contributed by Carlisle United Football Club, to 7 June.**



Cantona Head by Mark Richards, in 'Fantasy Football Art League' at Tullie House, Carlisle.

CHATTON THE CHATTON GALLERY

Church House, New Road, Chatton. Northumberland NE66 5PU. Tel: 01668-215494. Contemporary art & sculpture. Prices £250-£2000.

DURHAM DLI MUSEUM AND DURHAM ART GALLERY

Aykley Heads, Durham DH1 5TU. Tel: 0191-384 2214. Fax: 0191-386 1779. Opening times: Tue-Sat 10-5, Sun 2-5. Regimental collection of the DLI; changing art exhibitions & tours. **Private Eye Times: cartoons & caricatures from Private Eye magazine, to 17 May.** **Society of Wood Engravers: international exhibition of members' work, to 17 May.** **Sound and Fury: the art & iconography of heavy metal music, 23 May to 21 June.**

GATESHEAD THE GALLERY, GATESHEAD CENTRAL LIBRARY

Prince Consort Road, Gateshead, Tyne & Wear NE8 4LN. Tel: 0191-477 3478. Fax: 0191-477 7454. Opening times: Mon-Fri 9.30-7.30, Wed 9.30-5, Sat 9.30-1. Mainly contemporary regional painting, printmaking & photography. **The Third Area: new limited edition prints by members of the Newcastle Group, to 16 May.** **Chris Utley: slab-built ceramics depicting figurative images painted with slip & oxides, to 16 May.** **From the Sublime to the Ridiculous and Back: recent mixed-media paintings & drawings by North East artist David Goard, 22 May to 4 July.**

HARTLEPOOL HARTLEPOOL ART GALLERY

Church Square, Hartlepool TS24 7EQ. Tel: 01429-869706. Nearest station: Hartlepool. Opening times: Tue-Sat 10-5.30, Sun 2-5. **Recollections: pictures from Hartlepool's permanent collection selected by guest curator Eric Atkinson RCA, 2 May to 7 June.**

HAWKSHED GALLERY IN THE FOREST

Grizedale, Hawkshead, Ambleside, Cumbria LA22 0QJ. Tel: 01229-860291. Fax: 01229-860050. Opening times: Daily 24 hrs (forest walks), Gallery open daily 11-4. Largest collection of site-specific sculpture in UK. Over 80 works sited on 9 miles of forest trails; access trail for elderly & disabled. **Sculptors in residence use indigenous materials to make both permanent and ephemeral works, and have included Sally Matthews, David Nash, Kimio Tsuchiya, David Kemp, Andy Goldsworthy.** **Pb: lead sculpture by Charles Poulsen, 23 May to 21 June.**



Picea by Charles Poulsen, at the Gallery in the Forest, Grizedale, Hawkshead.

NEWCASTLE-UPON-TYNE UNIVERSITY GALLERY

University of Northumbria, Library Building, Sandford Road, Newcastle-Upon-Tyne NE1 8ST. Tel: 0191-227 4424. Fax: 0191-227 4718. Opening times: Mon-Thur 10-5, Fri & Sat 10-4, closed Sun. Contemporary, historical & permanent collection & 2D work. Adult art classes: contact Sarah Simpson on the above number for details. **Ben Nicholson, 28 Apr to 29 May (see Previews).**

YORKSHIRE & HUMBERSIDE

HALIFAX THE DEAN CLOUGH GALLERIES

Halifax West Yorkshire HX3 5AX. Tel: 01422-250250. Fax: 01442-341148. Email linda@design-dimension.co.uk Opening times: Daily 10-5. Contemporary art and design. **AgB Plus: touring exhibition of prints & artists' books by national print collective (in the Link Gallery), 2 May to 14 June.** **The Millennium Bestiary: major fine print limited edition book of beasts celebrating the coming millennium (in the Seminar Gallery), 2 May to 14 June.** **Albert Irvin: paintings (in the Crossley Gallery), 2 May to 28 June.** **On Site: paintings by Edna Lumb (in the Conference, Foyer & Upstairs Galleries), 2 May to 28 June (see Previews).** **EXHIBITIONS CONTINUE OVERLEAF...**

THE NORTH, YORKSHIRE & HUMBERSIDE PREVIEWS

The University Gallery at the University of Northumbria in Newcastle is the current venue for the National Touring Exhibition of work by **Ben Nicholson**, with prints from Marlborough Graphics, London. In connection with this, for those who remain bemused at the mention of words such as 'lithograph', 'etching' or 'monoprint', the Gallery is running introductory courses in printmaking for adults, 8-14 year olds and even 4-7 year olds: call for details.

Meanwhile 'On Site' at the Dean Clough Galleries, Halifax chronicles the extraordinary career of **Edna Lumb** (1931-1992). Lumb was fascinated by heavy machinery, and the subjects of her paintings and prints range from the workings of mills and collieries to dam-building projects in Africa, in many cases observed at dangerously close quarters. The Science Museum in London is but one of the institutions with holdings of her powerful work.

Continuing this month throughout Yorkshire in connection with 'Photo '98 – the Year of Photography and the Electronic Image' is the **10x98 Project**, a series of commissions from ten European artists symbolising the continent as it approaches the new millennium. **Tamás Waliczky** is one of the selected artists, and his response to the challenge can be seen at **Leeds University Art Gallery**. The centrepiece of his exhibition, entitled 'Focus', is composed of 240 separate photographs taken in streets across Europe, then assembled and digitally manipulated to produce a single 'Euro street'. The final image can be rearranged by visitors using computer equipment. Another of the chosen photographers is **Joan Fontcuberta**, whose exhibition 'Terrain Vague' at **Graves Art Gallery**, Sheffield examines urban landscape and burgeoning regeneration.

The GBH Series: paintings by Derek Jarman (in the Viaduct Gallery), 2 May to 28 June. Contemporary Artists' Book Fair & lecture series, 16 May (11am-8pm).

HENRY MOORE SCULPTURE TRUST STUDIO

Gate 1, Dean Clough, Halifax, Yorkshire. Tel: 0113-234 3158. Opening times: Tue-Sun 12-5 during exhibitions
Peter Shelton: blackelephanthouse – a new work for the studio, 23 May to 16 Aug.

HARROGATE ANSTEE GALLERIES

33 Swan Road, Harrogate HG1 2SA. Tel: 01423-500102. Nearest station: Harrogate. Opening times: Tue-Sat 10-4.30. Contemporary Fine Art - limited edition bronze and ceramic sculpture, paintings and drawings.

Works by Gallery artist Pierre Diamantopoulou, Amanda King, Ev Meynell & others, including the critically acclaimed Scottish-born sculptor Eoghan Bridge, currently on show.

THE STUDIO GALLERY

23 Cold Bath Road, Harrogate, N. Yorkshire HG2 0NL. Tel/fax: 01423-523284. Opening times: Tue-Sat 10-5 (closed Sun & Mon), or by appt. A new and independent gallery: modern paintings, sculpture, glassware, ceramics, prints.



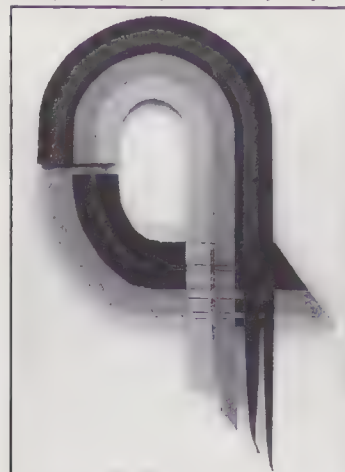
Portrait of Anxiety, a watercolour by John Middleton, artist in residence at The Studio Gallery, Bath.

HELMSLEY LOOK GALLERY

20 Castlegate, Helmsley, York. Tel: 01439-770545. Opening times: Mon-Sat 10.30-5, Sun 2-5. Mixed show of Gallery artists – ring for details.

HUDDERSFIELD LUPTON SQUARE GALLERY

1 & 2 Lupton Square, Holnley, Huddersfield HD7 2AD. Tel: 01484-666144. Fax: 01484-661221. Email: luptonsquaregallery@btinternet.com. Nearest station: Huddersfield. Opening times: Fri-Sun 10-5 or by appt. Contemporary painting, prints, sculpture & ceramics. Prices £20-£2,000.
Wool Works: woven & felted wall pieces by Jill Hayfield & Shirley Ross, 22 May to 7 June.



'Wool Works' at Lupton Square Gallery, Huddersfield.

HULL FERENS ART GALLERY

Queen Victoria Square, Hull HU1 3RA. Tel: 01482-613902. Fax: 01482-613710. Open Mon-Sat 10-5 & Sun 1.30-4.30. Collections incl Old Masters, Victoriana, Hull marine painters & 20th C art.
The Prize of the Caucasus: photographs by Stanley Greene examining the effects of building an oil pipeline in the Caucasus, to 31 May.

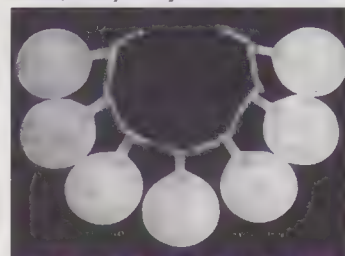
Frank Meadow Sutcliffe: over 70 images by this important early pioneer of photography, to 7 June.

Jan van de Pavert: sculpture by this Dutch artist, 23 May to 16 Aug.

Modell 6: Granular Synthesis – audio-video installation, 23 May to 16 Aug.

KNARESBOROUGH GORDON REECE GALLERY

Finkle Street, Knaresborough, N. Yorkshire W1X 1RG. Tel: 01423-866219. Fax: 01423-868165. Nearest station: Knaresborough. Opening times: Mon, Tue, Wed, Fri & Sat 10.30-5; Sun 2-5; closed Thur. Ethnic & tribal arts, traditional folk arts, primitive & oriental antiques. Prices £50-£5,000.
Adorned: antique jewellery – includes Ethiopian silver crosses, Indian snake chains, Venetian glass trade beads, African amber, Tuareg amulets and others, to 17 May.
African Abstraction: sculpture, masks & textiles, 3 May to 21 June.



Ethnic jewellery at Gordon Reece Gallery, Knaresborough.

LEEDS CITY ART GALLERY

The Headrow, Leeds LS1 3AA. Tel: 0113-247 8248. Fax: 0113-244 9689. Opening times: Mon-Sat 10-5, Wed 10-9, Sun 1-5 (closed bank hols).

The Quick and the Dead: Artists & Anatomy – exhibition exploring the last five centuries of anatomical illustration, from the macabre to the fantastical, including prints, photography, medical models and wax cadavers (touring exhibition from the Hayward Gallery), to 24 May.

Muscles: an installation by Claire Chamley & Lisa Watts, to 7 June.

Tone Myskja: The Lie of the Land (Dal-Dale) – Photo '98 European Commission, to 30 June.
Joseph Bartscher: Canal – images for Art Transpennine, 23 May to 16 Aug.

HAREWOOD HOUSE TRUST, TERRACE GALLERY

Harewood, Leeds LS17 9LQ. Tel: 0113-288 6331. Fax: 0113-288 6467. Opening times: Daily 10-5. Historic house and grounds with exotic bird garden and contemporary art gallery.

Privileged People: photographs of Yorkshire craftspeople in the 1970s by David Morgan Rees, to 12 July.

Cleaning the Garden: lightbox & photographic installation on European formal gardens, to 19 July.

Harewood Exposed: historic photographs & family albums, to 6 Sept.

HENRY MOORE INSTITUTE

74 The Headrow, Leeds, Yorkshire. Tel: 0113-234 3158. Fax: 0113-246 1481. Opening times: Daily 10-5.30, Wed 10-9 during exhibitions.

Art Transpennine '98: four artists will each create a unique environment within the Henry Moore Institute, 23 May to 16 Aug.

LEEDS UNIVERSITY ART GALLERY

Woodhouse Lane, Leeds LS2 9JT. Tel: 0113-233 2778. Opening times: Mon-Fri 10-5, Thur 10-7 19th & 20th C British paintings, drawings & prints

Tamás Waliczky: 10x98 Photography Commission, to 20 May (see Previews).

Women at Work: Men in Labour – work and image during the French Revolution, to 23 May.

SETTLE LINTON COURT GALLERY

Duke Street, Settle, North Yorkshire. Tel: 01729-822695. Opening times: Tue, Fri & Sat 11-5, Sun 2-5. Contemporary work.
Exhibition of students' work from Settle Middle School, 9 May to 10 May.

LINTON COURT GALLERY

Duke Street, Settle, North Yorkshire. Tel: 01729-822695. Opening times: Tue, Fri & Sat 11-5, Sun 2-5. Contemporary work.

SHEFFIELD CUPOLA GALLERY

178a Middlewood Road, Sheffield, S6 1TD. Tel/fax: 0114-285 2665. Email: cupola@globalnet.co.uk. Nearest station: Sheffield. Opening times: Mon-Sat 10-6.30. Contemporary fine art and craft. Prices £40-£2,000.

Vases & Flowers: flower paintings by contemporary artists, plus contemporary ceramics, glass & stone vases & vessels, to 23 May.

GRAVES ART GALLERY

Surrey Street, Sheffield S1 4JZ. Tel: 0114-273 5158. Fax: 0114-273 5994. Opening times: Mon-Sat 10-5, 16th-20th C British Art, European Old Masters, French painting & oriental art.

Terrains Vagues: 10x98 European photography commission – work by leading Spanish photographer Joan Fontcuberta, to 30 May (see Previews).

Changing Sheffield: works from the collection looking at the changing face of the city, to 30 May.

CITY MUSEUM & MAPPIN ART GALLERY

Weston Park, Sheffield S10 2TP. Tel: 0114-272 6281. Fax: 0114-275 0957. Opening times: Tue-Sat 10-5, Sun 2-5. 18th-20th C painting & sculpture
Ancient Egypt: Discovery, Art & Influence – interdisciplinary exhibition based on ancient Egypt and its effect on Western European design, art & architecture, to 6 Sep.
From Light: photographer John Harper explores the dialogue between light & form, 2 May to 28 June.

Playing with Paradox: George Fullard (1923-1973) – major touring retrospective of this Sheffield-born sculptor, 9 May to 26 July.

THIRSK ZILLAH BELL CONTEMPORARY ART

15 Kirkgate, Thirsk, North Yorkshire YO21 2PQ. Tel: 01845-526558. Fax: 01845-526558. Email: zillahbell@btinternet.com. Opening times: Tue-Sat 10-5.30

Permanent selling exhibitions of British contemporary art.

Different Viewpoints: individual & diverse interpretations of British landscapes by Carry Akroyd & Jason Hicklin – etchings, prints, collagraphs & paintings, 11 May to 31 May.

WAKEFIELD WAKEFIELD ART GALLERY

Wentworth Terrace, Wakefield, West Yorkshire WF1 3QW. Tel: 01924-305796. Fax: 01924-305770. Opening times: Tue-Sat 10.30-4.30, Sun 2-4.30, closed Mon. Distinguished 20th C collection and important works by Moore & Hepworth.

Brigitte Kraemer: photographs of immigrants living in and around the industrial heartland of Germany, to 4 May.

Young at Art: informal talks for the over 60s, first Wednesday of the month (11-12.30). Getting Into Art! – exhibition for children, ongoing.

WETHERBY GREEN FROG GALLERY

2 Church Street, Wetherby, West Yorkshire LS22 6LP. Tel/fax: 01937-586411. Nearest station: York. Opening times: Tue-Sat 8.30-5.30. Paintings & sculpture by contemporary Yorkshire artists. Prices £60-£1,000.

Launching the Frog: original paintings, etchings & sculptures by artists from Wensleydale, Ripon, Sheffield & Wetherby (£60-£1,000), to June.

YORK CITY ART GALLERY

Exhibition Square, York, North Yorkshire YO2 2EW. Tel: 01904-551861. Opening times: Mon-Sat 10-5, Sun 2.30-5. European & British from 1350; old masters to modern pottery.

With a Little Help from the Friends: 50 years of the Friends of York Art Gallery, 2 May to 31 May.

KENTMERE HOUSE GALLERY

53 Scarcroft Hill, York, North Yorkshire YO2 1DF. Tel: 01904-656507. Opening times: Thur 6-9pm, 1st w/end in month 11-5 & by appt. Contemporary art in domestic setting.
Spring Print Show, including work by Richard Cawden, John Brunsden, Chloe Cheese & Bill Jacklin, to 14 May.

THE NORTH WEST

BIRKENHEAD BLACKTHORN GALLERIES

2A Prince Street, Hamilton Quarter, Birkenhead, Wirral L41 6JN. Tel: 0151-649 0099. Fax: 0151-649 0088. Email: ogilvie@galleries-uk.net. Website: <http://www.galleries-uk.net>. Nearest station: Hamilton Square; Lime Street, Liverpool. Opening times: Mon-Sat 9.30-5.30. Fine art, contemporary crafts. Artists include Edward Rennie, Claudia Gavrus, Peter Darach, David Hillhouse & George Kennerley. Prices up to £3,000.

Wirral Metropolitan College Fine Art Degree: 2nd year student exhibition, 27 Apr to 9 May.

Mike Briscoe: paintings, 11 May to 30 May.

WILLIAMSON ART GALLERY AND MUSEUM

Slatey Road, Birkenhead, Merseyside. Tel: 0151-652 4177. Fax: 0151-670 0253. Opening times: Tue-Sun 1-5 (& bank hols). British 18th & 19th C & Liverpool School paintings; Merseyside ceramics; temporary exhibitions

Wirral Spring Exhibition: open to all local artists & photographers, 2 May to 31 May.

BOLTON BOLTON MUSEUM & ART GALLERY

Le Mans Crescent, Bolton, Lancashire BL1 1SE. Tel: 01204-522311. Fax: 01204-391352. Opening times: Mon-Fri 9.30-5.30, Sat 10-5 (incl Wed). European & Oriental art 17th-20th C, contemporary British pottery.

The Art of Eating: food and drink in pictures from the 17th century to the present day, to 4 July.

BURY BURY ART GALLERY AND MUSEUM

Moss Street, Bury BL9 0DR. Tel: 0161-253 5878. Fax: 0161-253 5878. Website: <http://www.aam.org.uk>. Nearest: Metrolink Bury. Opening times: Tue-Sat 10-5. Wingley Collection of Victorian paintings; British 20th C; changing contemporary exhibitions.

Here and Now: Cheshire Textiles Group's 10th anniversary exhibition – over 100 works by 20 textile artists (£75-£2,000), 9 May to 6 June.

Ulrich Rückriem, Sculptor: works by international artist whose major British commission at Radcliffe colliery near Bury is unveiled on 25 May as part of Art Transpennine, 9 May to 20 June.

LIVERPOOL HANOVER GALLERIES

11-13 Hanover Street, Liverpool L1 3DN. Tel: 0151-709 3073. Opening times: Tue-Sat 10.30-5. Two large galleries, available for hire.

Contemporary Art from the Ukraine, to 16 May.

John Sutherst, 20 May to 30 May.

TATE GALLERY LIVERPOOL

Albert Dock, Liverpool L3 4BB. Tel: 0151-709 3223. Fax: 0151-709 3122. Opening times: Tue-Sun 10-6 & bank hols. National collection of modern & contemporary art, educational programmes.

Re-opens 23 May after redevelopment.

Modern British Art: new semi-permanent collection, from 23 May (see Previews).

Art Transpennine '98: specially commissioned site-specific work, 23 May to 16 Aug.
Urban, 23 May '98 to Apr '99 (see Previews).
The Spirit of Cubism, 23 May '98 to Apr '99 (see Previews).

MANCHESTER CORNERHOUSE

70 Oxford Street, Manchester M1 5NH. Tel: 0161-228 2463. Fax: 0161-236 7323. Opening times: Tue-Sat 11-6, Sun 2-6.

Wide variety of contemporary art.

Lari Pittman: paintings 1992-1998, 16 May to 5 July (see Previews).

THE GALLERY, MANCHESTER'S ART HOUSE

31 Portland Street, Manchester M1 4PY. Tel: 0161-237 3551. Fax: 0161-228 3621. Opening times: Mon-Fri 10-5, Thur 10-7, Sat 10-4. Fine art including British works & touring exhibitions. **The Ineluctable Nature: recent paintings by Terry Duffy, 22 May to 14 June.**

MANCHESTER CITY ART GALLERIES

Mosley Street, Manchester M2 3JL. Tel: 0161-236 5244. Fax: 0161-236 7369. Opening times: Mon 11-5.30, Tue-Sat 10-5.30, Sun 2-5.30. Fine art including British works & touring exhibitions. **A Great Teacher: Adolphe Valette & L S Lowry, to 10 May.** **Design for Living: art & industry in the 1930s, to 31 May.**

WHITWORTH ART GALLERY

Whitworth Park, Manchester. Tel: 0161-275 7450. Fax: 0161-275 7451. Opening times: Mon-Sat 10-5, Sun 2-5. British watercolours, prints, textiles, wallpapers & contemporary art. **Richard Newton (1777-1798): The Youngest Caricaturist – satirical prints by little-known contemporary of Gillray & Rowlandson, to 17 May.** **Turner Watercolours from Manchester: major exhibition of over 80 works spanning the career of JMW Turner, to 24 May.** **Fortuny Fabrics: furnishing fabrics by one of the most distinctive 20th C designers, to Sept.** **Survival Patterns: wallpapers from the gallery's nationally-important collections, to Nov.**

PRESTON HARRIS MUSEUM & ART GALLERY

Market Square, Preston, Lancashire PR1 2PP. Tel: 01772-258248. Fax: 01772-886764. Open Mon-Sat 10-5. Collection incl works by the Devis family; 19th C paintings & sculpture; contemporary. **Bemd and Hilla Becher: photographs by these leading German photographers, 23 May to 16 Aug.** **Relative Values: work by young artists responding to the Harris collection of portraiture, 9 May to 20 June.**

SANDBACH DUKES OAK CONTEMPORARY ART GALLERY

Brereton, Nr Sandbach, Cheshire CW11 1SD. Tel: 01477-532337. Open Tue-Fri 11-5, Sat & Sun 1-4. Renovated barn, off M6 motorway junction 17, on A5022. Changing contemporary exhibitions by established and up and coming artists. **Figures, Shapes & Landscapes: paintings by Ghislaine Howard & ceramics by Rachel Grimshaw, 24 May to 28 June.**

SOUTHPORT ATKINSON ART GALLERY

Lancaster Street, Southport, Lancashire PR8 2HL. Tel: 01704-533133 x 2111. Opening times: Mon-Fri 10-5, Thur & Sat 10-1. Permanent collections & temporary exhibitions. **Tony Dash & Philip Wroe: recent work by these well-known artists from Netherton, to 16 May.** **Eight Artists from Poland: mixed media exhibition by 8 contemporary Polish artists, 30 May to 27 June.**

WEST MIDLANDS

BIRMINGHAM BARBER INSTITUTE OF FINE ARTS

University of Birmingham, Edgbaston, Birmingham B15 2TS. Tel: 0 21-414 7333. Fax: 012 414 3370. Nearest station: Birmingham University. Opening times: Mon-Sat 10-5, Sun 2-5. Western European art from 13th to 20th century; outstanding collection of Old Master and modern paintings including major works by Bellini, Rubens, Poussin, Gainsborough, Rossetti, Monet, Renoir and Magritte on permanent display.

BIRMINGHAM MUSEUM AND ART GALLERY

Chamberlain Square, Birmingham. Tel: 0121-303 2834 (303 1966 for Gas Hall). Opening times: Mon-Thur & Sat 10-5, Fri 10.30-5, Sun 12.30-5. **Pre-Raphaelite Women Artists: around 75 works of art, many being shown for the first time this century, highlighting the strength and diversity of these forgotten artists, to 25 May.** **Birmingham Arts Lab: the achievements of one of the leading alternative centres for the arts in the country during the 1970s, celebrated through posters and prints, 28 Mar to 31 May.** **Dinosaurs: The Next Generation – the biggest exhibition of dinosaurs ever seen in Britain, including baby dinosaurs & robotic creatures, 16 May to 6 Sept.**

MIDLANDS ARTS CENTRE

Cannon Hill Park, Birmingham B12 9QH. Tel: 0 21-440 3838. Fax: 0121-446 4372. Opening times: Daily 9am-11pm. Continuous exhibitions in 3 galleries. **The Yoruba Diaspora: artworks that trace the spreading cultural influence of the Yoruba people, to 31 May.** **Paula Rego: etchings from the Pendle Witches and Peter Pan suites – dark, sinister yet often funny illustrations, to 31 May.** **Looking in Wonderland: Sir John Tenniel's illustrations to Lewis Carroll's 'Alice' books, 2 May to 31 May.**

COVENTRY HERBERT ART GALLERY AND MUSEUM

Jordan Well, Coventry CV1 5QP. Tel: 01203-832381. Fax: 01203-832410. Nearest station: Coventry. Opening times: Mon-Sat 10-5.30, Sun 12-5. **A Room of Our Own: paintings selected by women's groups from Coventry (for International Women's Week), to 10 May.** **From Treadle to Pedal: exhibition examining the links between sewing machine and bicycle production industries in Coventry's history, through an imaginary character, to 17 May.** **Gillian Wearing Spotlight: the Turner Prize winning video work Sixty Minute Silence, 9 May to 14 June.** **Contemporary Costume: Pakistan – textiles & costumes worn in Pakistan today, drawn from revivals of old traditions, 27 May to 19 July.**

HEREFORD CITY MUSEUM & ART GALLERY

Broad Street, Hereford HR4 9AU. Tel: 01432-364691. Opening times: Tue-Sat 10-5, 18th & 19th C watercolours & oils, also 20th C. **Art Works: 10 local artists and 2 guests, including Dick Chappell, 2 May to 21 June.**

RUYTON-XI-TOWNS GROVE CONTEMPORARY ARTS

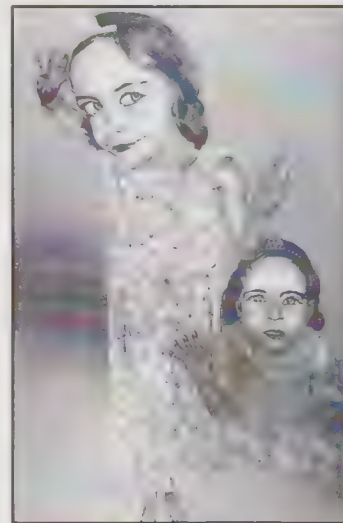
Church Street, Ruyton-Xi-Towns, Shrewsbury SY4 1LA. Tel: 01939-260377. Opening times: Daily 11-5 during major exhibitions, other times by appt. Specialists in solo exhibitions. **αἰώνιος (Eternal): recent paintings by Robin Bradbury taking their theme from St John's Gospel, 23 May to 7 June at Lichfield Cathedral.**

STOKE ON TRENT THE POTTERIES MUSEUM & ART GALLERY

Bethesda Street, Hanley, Stoke on Trent ST1 3DW. Tel: 0 782-232323. Fax: 01782-232500. Opening times: Mon-Sat 10-5, Sun 2-5. Mainly British 18th-20th C paintings, drawings, prints. **The A-Z of Art: unusual & thought-provoking introduction to art & artists, to 14 June.** **Bubbleicious: innovative contemporary plastic jewellery by 14 makers, 16 May to 28 June.**

WALSALL WALSALL MUSEUM & ART GALLERY

Lichfield Street, Walsall WS1 1TR. Tel: 01922-653116. Fax: 01922-632824. Opening times: Tue-Sat 10-5, Sun 2-5. Garman Ryan collection incl Rembrandt, Van Gogh, Constable, Freud & many Jacob Epstein. **Me & You: interactive exhibition for 3-year-olds and above, using contemporary & historical artworks & objects, with a focus on identity; artists include Nicky Hoberman, Nina Saunders, Chila Kumari Burman & Françoise du Pré, to 30 Aug.**



Frog Princesses by Nicky Hoberman, 1997, at Walsall Museum & Art Gallery.

WOLVERHAMPTON ART GALLERY

Lichfield Street, Wolverhampton WV1 1DU. Tel: 01902-552055. Fax: 01902-552053. Opening times: Mon-Sat 10-5, 18th-20th C fine art, modern & contemporary applied art; local history & geology; large contemporary art collection. **R. O. Lenkiewicz: A Retrospective – a taste of Lenkiewicz's many projects including old age & vagrancy, to 6 June.** **Something to Say: Wolverhampton's contemporary art collection, to 18 July.**

WORCESTER CITY MUSEUM & ART GALLERY

Foregate Street, Worcester WR1 1DT. Tel: 01905-25371. Fax: 01905-722350. Open Mon-Wed & Fri 9.30-6, Sat 9.30-5; closed Thur. Permanent collections, contemporary arts & crafts.

EAST MIDLANDS

KETTERING ALFRED EAST ART GALLERY

Sheep Street, Kettering, Northamptonshire NN16 0AN. Tel: 01536-410333. Opening times: Mon-Sat 9.30-5 except bank hols. **United in Stitch: work by the Embroiderers Guild, to 23 May.** **The Kettering & District Photographic Society, 2 May to 30 May.** **The Art of Model-Making: a vast collection of still & moving models, 30 May to 11 July.**

LEICESTER THE CITY GALLERY

90 Granby Street, Leicester LE1 1DS. Tel: 0116-254 0595. Fax: 0116-254 0593. Open Tue-Fri 11-6, Sat 10-5. Contemporary fine art & craft. **The Texture & The Text, Clothing the Body: large abstract works by Joanna Jones made by painting with her entire body onto canvas, plus painted cut-out portraits and 3D fabric forms by Alice Mansell, 14 May to 13 June.** **Rachel Howard: works composed of scraps of fabric bonded onto a linen back-cloth, screen-printed on top, and machine-embroidered, 14 May to 13 June.**

LEICESTER MUSEUM & ART GALLERY

53 New Walk, Leicester LE1 7EA. Tel: 0116-255 4100. Fax: 0116-247 3011. Opening times: Mon-Sat 10-5.30, Sun 2-5.30. British & foreign art 15th-20th C & German Expressionists.

NOTTINGHAM ANGEL ROW GALLERY

Central Library Building, 3 Angel Row, Nottingham NG1 6HP. Tel: 0 15-947 6334. Fax: 0115-947 6335. Opening times: Mon-Sat 11-6, Wed 11-7. Contemporary visual art by regional, national & international artists & craftspeople. **Windows of the Soul: narrative watercolours by Shanti Panchal, to 24 May.** **Ken Eastman: new work – slab-built ceramics, to 24 May.** **Practical Pots: vessels & utensils which aim to enhance the acts of eating & drinking, to 23 May.** **Roti, Kapra Or Makan: large inkjet prints showing the history of South Asian Senior Citizens' presence in Nottingham, to 23 May.**

MIDLANDS & NORTH WEST PREVIEWS

The paintings of Lari Pittman, currently at Cornerhouse in Manchester, are colourful in every sense of the word. Crowded with countless figures, symbols, objects, patterns and words, and painted in the hues of Pop Art, their visual noise and confusion is almost overwhelming. They convey a vivid sense of the fast lifestyle of modern California, and fit in well with the 'It's Queer Up North' festival with which the exhibition coincides since much of the imagery is overtly homosexual. Pittman clearly likes to see how far he can go, as in some cases his little mannequins are getting up to things which would be best kept private – but then that's all part of the lifestyle he is portraying. Previous shows in America have received great acclaim; this is his first one-man exhibition in Europe, and is due to tour to London and Geneva after its stint in Manchester.

Since last April, the Tate Gallery Liverpool has been undergoing a massive redevelopment scheme involving the transformation of previously wasted areas at the top of the Grade I listed building into superb gallery spaces, along with the enhancement of education and information facilities and improved access for the disabled. The final results of the refurbishment will be available for all to see when the Gallery is relaunched on 23 May, with several exciting exhibitions drawn from the National Collection of Modern Art. For **The Spirit of Cubism**, the entire collection of Cubist art held at the Liverpool Tate's older sister in London will be leaving the capital for the first time and heading up north. The 40 works, including paintings, sculptures, drawings and collages by Picasso, Braque, Gris and others will demonstrate the development and influence of the movement. **Urban**, also incorporating a variety of media, is a survey of responses to the urban environment throughout the 20th century by artists from Wyndham Lewis and the Futurists to Claes Oldenburg and Frank Auerbach. Alongside these exhibitions will be an ongoing display of **Modern British Art** featuring painting, sculpture, photography, video and installation by household names and lesser known artists to give a broad overview of the richness and variety of art in Britain throughout this century.

CASTLE MUSEUM & ART GALLERY
Nottingham NG1 6EL. Tel: 0115-948 3504. Fax: 0115-935 0988. Opening times: Daily 10-5. Fine Collection incl Dutch 17th C & English 18th-19th C paintings; historical & contemporary.
Telling Tales: of Self, of Nation, of Art – 5 contemporary Indian women artists explore themes of identity in a post-colonial culture, to 31 May.

Surjit Simplay: high impact digital photographs portraying Asian women in Western society, to 31 May.
Perminder Kaur: new work commissioned on personal themes of independence – part of the Independent Thoughts project, to 31 May.
Passport: development of pilot project by Biant Singh and Dave Higgins, 23 May to 31 May.

DJANOGLY ART GALLERY
University of Nottingham Arts Centre, South Entrance, University Park, Nottingham, East Midlands NG7 2RD. Tel: 0115-951 3192. Opening times: Mon-Sat 11-5; Sun & bank hols 2-5. Historical & contemporary; crafts; educational activities; residences.
Dilwyn Smith: recent paintings which push the possibilities of acrylic paint & water to new limits, 9 May to 14 June.
Suzi Williams: works on paper, capturing the essence of growth (Foyer show), 9 May to 14 June.

UPPINGHAM GOLDMARK GALLERY
Orange Street, Uppingham, Rutland LE15 9SQ. Tel: 01572-821424. Fax: 01572-821503. Nearest station: Kettering, Peterborough. Opening times: Mon-Sat 9.30-5.30, Sun 2.30-5.30. Contemporary British figurative. Prices £100-£10,000.
Frank Martin's Hollywood: etchings, woodcuts & drawings, including a selection of nudes (£250-£1,000), 3 May to 31 May.

NR. WORKSOP HARLEY GALLERY
Welbeck, Nr. Worksop, Nottinghamshire. Tel: 01909-501700. Nearest station: Retford. Opening times: Thur-Sun 11.30-5. Contemporary fine arts & crafts. Prices £15-£10,000.
Landscapes & Lives: paintings by Neil McGregor, Pam Miller & Fred Eve; photography by Rose Bennington & Kevin Coulton, to 14 June.



Three Brothers by Neil McGregor, oil on board, £715 at Harley Gallery.

THE EAST

BEDFORD CECIL HIGGINS ART GALLERY
Castle Lane, Bedford MK40 3RP. Tel: 01234-211222. Opening times: Tue-Sat 11-5, Sun 2-5. Fine English & Continental art, also Victorian room settings.
People's Choice: exhibition of works from the Gallery's collection chosen, designed & hung by people representing different sections of the Bedford community, 28 Apr to 12 July.
Fans from Japan, 6 May to 14 June.

BURNHAM MARKET BURNHAM DEEPPDALE EXHIBITIONS
Nr Brancaster Staithe, King's Lynn, Norfolk PE3 8DD. Tel: 01485-210781 (pref. after 10.30am). Fax: 01485-210990 (24 hrs). Opening times: Nov-May by appointment or post luck, Thur, Fri, Sat.

Sun & Mon 11-4; end-May to end-Oct 11-5, Sat 11-4. Situated near the Saltings on the north Norfolk coast, 2.5 miles from Burnham Market. A high standard of exciting contemporary art can be viewed and/or purchased with sensitive & flexible terms arranged. Ferrey, Foster, Greenall, Stracey, Smith, Tyler, Warsaw, Matthews, Meyer, O'Dell etc.. If coming any distance, kindly telephone.

CAMBRIDGE BROUGHTON HOUSE GALLERY
98 King Street, Cambridge, CB1 1LN. Tel: 01223-314960. Opening times: Tue-Sat 10.30-5.30. Contemporary paintings, prints & small sculpture. Permanent stock of work incl G. D. Aked, Deirdre Borlase, Jack Hellenwell, Swietlan Kaczynska, John Piper, Gwen Raverat and Ceri Richards.
Lucienne Day: Silk Mosaics – internationally exhibited from New York to Tokyo (first Cambridge exhibition), 9 May to 30 May.

CAMBRIDGE CONTEMPORARY ART
6 Trinity Street, Cambridge CB2 1SU. Tel: 01223-324222. Opening times: Mon-Sat 9-5.30. The best of contemporary painting, sculpture, original prints and crafts.

Flora & Fauna: paintings & prints of fields, flowers & fruits by Pip Carpenter; sculptural ceramics of birds, elephants & aardvarks by Sarah Cox, 16 May to 30 May.



Rape Fields by Pip Carpenter, collagraph, 9.5" x 24", at Cambridge Contemporary Art.

CONSERVATORY GALLERY
6 Hills Avenue, Cambridge CB1 4XA. Tel: 01223-211311. Fax: 01223-214588. Nearest station: Cambridge. Opening times: Thur-Sat 10-5 or by appt. Contemporary East Anglian art & jewellery. Prices £50-£1,000.
Prints from the Curwen Chiford Studio: modern masters including Paul Hogarth, Josef Herman, Bernard Dunstan, Bernard Cheese, to 23 May.



Still Life with Lustre Jug by Jane Corsellis, at Conservatory Gallery, Cambridge.

CHAPPEL, NR COLCHESTER CHAPPEL GALLERIES
Colchester Road, Chappel, Nr Colchester, Essex CO6 2DE. Tel: 01206-240326. Opening times: Tue-Sat 10-6. East Anglian artists & contemporary British art.
Wladyslaw Mirecki: watercolours, 9 May to 30 May.

COLCHESTER FIRSTSITE AT THE MINORIES
74 High Street, Colchester, Essex CO1 1UE. Tel: 01206-577067. Fax: 01206-577161. Nearest station: Colchester Town. Opening times: Mon-Sat 10-4.
Willie Doherty: Black Spot – new work in collaboration with Matt's Gallery, to 16 May.
Smart: Schools Make Art '98 – young talent from local schools, 23 May to 13 June.

KING'S LYNN KING'S LYNN ARTS CENTRE
Red Barn & Fernoy Galleries, King Street, King's Lynn, Norfolk PE30 1HA. Tel: 01553-774705. Fax: 01553-770591. Opening times: Tue-Sat 10-4. Contemporary & historical mixed media incl craft.
The Saxon Shore: 15 contemporary painters share their individual perceptions of the Saxon shore (courtesy of The Francis Lyle Gallery), 16 May to 4 July.
Sea Changes: sculptures & wall-hangings by John Richter & Liz McGowan, inspired by and derived from beach detritus, 16 May to 4 July.

LINCOLN USHER GALLERY
Lindum Road, Lincoln LN2 1NN. Tel: 01522-527980. Fax: 01522-560165. Opening times: Mon-Sat 10-5.30, Sun 2.30-5. Collection incl topographical works.
Sudanese Stories: new work by Medina Hammad produced during her visit to Sudan, birthplace of her father, 3 May to 5 July.

NORWICH THE KING OF HEARTS GALLERY
3-15 Five Bridge Street, Norwich NR3 1UL. Tel: 01603-766129. Fax: 01603-766178. Opening times: Tue-Sat 9-5. Contemporary art with emphasis on East Anglian artists.
Brüer Tidman: large figurative paintings, to 9 May.
Liz Clark: mixed-media collage, to 9 May.
Picture This: taster exhibition for the Norfolk Open Studios scheme (promoted by the Norfolk & Norwich Festival: call 01603-764764 for info and guide), 16 May to 30 May.

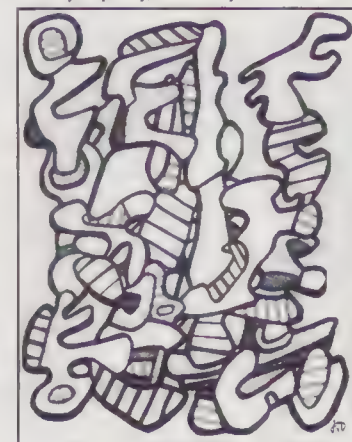
NORWICH CASTLE MUSEUM
Norwich, Norfolk NR1 3JU. Tel: 01603-223624. Opening times: Mon-Sat 10-5, Sun 2-5. Collection incl Norwich School; Lowestoft porcelain & British ceramic teapots; temporary & touring exhibitions
From Munnings to Magritte: modern movements in British & European art, to 6 Dec.
Still Life: 19th & 20th C watercolours & drawings from the collection, to 7 Mar '99.
Watercolour: A British Invention – three centuries of watercolour from the collection, 2 May to 28 June.
True Colour: recent discoveries about historic paint, 2 May to 28 June.

PICTURE THIS OPEN STUDIOS
Norfolk & Norwich Festival Productions, 42-58 St George's Street, Norwich NR3 1AB. Tel: 01603-614921. Fax: 01603-632303. Email: info@nnfest-eastern-arts.co.uk W's http://www.eab.org.uk/festivals. Nearest station: Norwich.
Special exhibitions and events across Norfolk, 16 May to 31 May.



Flautino by Alfred Cohen, screenprint, 17.5" x 13.5", 1997, in Picture This Open Studios, Norfolk.

SAINSBURY CENTRE
at The University of East Anglia, Norwich
Tel: 01603-456060/593199. Fax: 01603-25940. Opening times: Tue-Sun 11-5.
Permanent collection of Robert & Lisa Sansbury. ethnographical art, antiquities, touring exhibitions.
Weaving Pictures: Masterpieces of 20th-Century Tapestry, to 10 May.



Untitled by Dubuffet, in 'Weaving Pictures' at Sainsbury Centre for Visual Arts, Norwich.

PETERBOROUGH CITY MUSEUM & ART GALLERY
Prestgate, Peterborough PE1 1LF. Tel: 01733-343329. Opening times: Tue-Sat 10-5. Permanent collection incl Turner, Sickert, Ealand. Warwick Bequest of paintings & sculpture by leading artists of the 1960's.
Alan Davie: Drawings 1939-1996 – a retrospective, to 30 May.

STEVENAGE BOXFIELD GALLERY
Stevenage Arts & Leisure Centre, Lyton Way, Stevenage, SG1 1LZ. Tel: 01438-766678. Fax: 01438-766675. Opening times: Daily 9.30-10pm. Contemporary & representational art mainly from East Anglia & London.
Journey through the Dark: work in paper ceramics – environmental sculpture, 7 May to 7 June.

SUDBURY GAINSBOROUGH'S HOUSE
46 Gainsborough Street, Sudbury, Suffolk CO10 6EU. Tel: 01787-372958. Fax: 01787-376991. Opening times: Tue-Sat 10-5, Sun 2-5. Gainsborough & his contemporaries: 18th C & contemporary art & craft.
Heartland: 20th C Scottish Landscape, to 25 May.
Belinda King: prints, to 25 May.

WESTCLIFFE ON SEA BEECROFT ART GALLERY
Station Road, Westcliff on Sea, Essex. Tel: 01702-347418. Opening times: Mon-Sun 9.30-5. Topographical & historical paintings & 20th C.
Wildlife & Others: pastel & acrylics by John Carrington, 9 May to 13 June.
Deborah Saville: new drawings & collages, 9 May to 13 June.
Handing-in for 40th Essex Open Exhibition, 9 May to 13 June.

WHAPLODE DROVE WOODBINE COTTAGE GALLERY
Back Bank, Whaplode Drove, Lincolnshire (ir between Spalding & Peterborough). Tel: 01406 330693. Nearest station: Spalding, Peterborough. Opening times: 10.30-5.30 Sat, Sun, Mon & by appt. Contemporary, figurative and landscape.
Patience Foster: paintings & drawings of Norfolk and the Alpes Maritimes; Sarah Moore: landscapes of the west and south of England, to 18 May.

WIGHTON SCHOOL HOUSE ART GALLERY
Wighton, nr Wells Next The Sea, Norfolk NR23 1AL. Tel: 01328-820457. Opening times: Daily 11.30-5.30 except Mon. 20th C British & East Anglian artists

THE SOUTH EAST

BRIGHTON BRIGHTON MUSEUM & ART GALLERY (THE ROYAL PAVILLION)

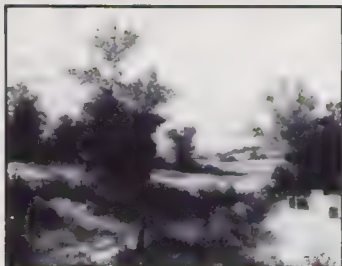
Church Street, Brighton BN1 1UE. Tel: 01273-603005. Opening times: Mon-Sat 10-5.45, incl Wed, Sun 2-5. Art Nouveau & Art Deco furniture & decorative art; contemporary & historical art, new non-western art gallery, ancient artifacts. **A Surreal Life: Edward James (1907-1984) – patron & collector of many great Surrealist artworks by Dalí, Magritte, Carrington etc., to 26 July.**

UNIVERSITY OF BRIGHTON GALLERY

Grand Parade, Brighton, Sussex BN2 2JU. Tel: 01273-643012. Fax: 01273-643128. Opening times: Tue-Fri 10-5, Sat 10-4.30, Sun 2-5. **White World: the life & work of Kenneth White, renowned poet, writer & thinker, 27 Apr to 23 May.** **Light Years: new paintings by Paul Benjamins, redolent of travel (for Brighton Festival), 5 May to 31 May.**

CANTERBURY, NEVILL GALLERY

43 St. Peter's Street, Canterbury, Kent CT1 2BG. Tel/fax: 01227-765291. Opening times: Mon-Sat 10-5. Modern British and contemporary art. Etchings by **Graham Clarke** permanently in stock – ring for catalogue. Restoration, valuation, gilding, framing (GCF), frame restoration, any mount decoration. Prices reflect low overheads outside London. **Mervyn Goode: oil paintings of traditional English landscapes, 2 May to 18 May.**



Mervyn Goode at Nevill Gallery, Canterbury.

CHATHAM LORDSWOOD LEISURE CENTRE

North Dane Way, Chatham. Tel: 01634-732842. Opening times: Daily 9-10.30pm. Contemporary art & craft. **Cycling to Santiago: sculpture by Chris Rutter & Evelyn Bennet, 2 May to 31 May.**

CHICHESTER PALLANT HOUSE

9 North Pallant, Chichester, West Sussex PO19 1TJ. Tel: 01243-774557. Fax: 01243-536038. Opening times: Tue-Sat 10-5.15. Permanent collection of modern British art in restored Queen Anne House & Garden Gallery. **Gallery Workshop: The Art of Framing, with David Goodman, 2 May (11-12.30 & 2-3.30).** **The Cotswold Collection: fine craft from Brewery Arts Centre, Cirencester, to 16 May.** **The Occupier & Other Works: unflinchingly**

enquiring yet beguilingly elegant work by Judy Clark, to 28 June. **Martin Brewster: new prints – richly coloured abstract silkscreens & lyrical landscape-based etchings, 23 May to 27 June.**

DITCHLING DITCHLING GALLERY

30 High Street, Ditchling, Sussex BN6 8TA. Tel: 01273-843342/843347. Fax: 01273-842425. Opening times: Tue-Sat 10.30-1, 2.30-5, Wed 10.30-1, Sun 2.30-5 during exhibitions. Contemporary British & up-and-coming artists. **Father & Son: watercolours & drawings by the two Charles Knights – landscapes & seascapes from Sussex, Scotland, Wales & the West Country, 2 May to 30 May.**

DITCHLING MUSEUM

Church Lane, Ditchling, Sussex BN6 8TB. Tel: 01273-844 744. Nearest station: Hassocks. Opening times: Tue-Sat 10.30-5, Sun 2-5. 20th-century Ditchling craftsmen including Eric Gill. **Shoji Hamada, Master Potter: major exhibition of work by the famous 20th-century Japanese potter, to 7 June.**



Teapot by Shoji Hamada, stoneware, 1935-40, at Ditchling Museum.

EASTBOURNE TOWNER ART GALLERY

Borough Lane, Eastbourne. Tel: 01323-417961. Fax: 01323-648182. Opening times: Ring for opening times. Mainly 19th & 20th C British, courses, events & lectures. **Eastbourne Photographic Society Annual Exhibition, to 17 May.** **Gwilym Thomas: drawings & ceramics, 2 May to 28 June.** **Changing Perceptions: new multi-sensory art, 2 May to 28 June.**

FARNHAM NEW ASHGATE GALLERY

Wagon Yard, Downing Street, Farnham, Surrey GU9 7PS. Tel: 01252-713208. Fax: 01252-737398. Opening times: Mon-Sat 10-5. **Anita Klein: recent prints, to 4 May.** **Emma Dunbar: recent paintings, to 4 May.** **New paintings by Michael Fairclough RA NEAC, with ceramic sculpture by Peter Hayes, Carol Hodgson & Babette Martini, 9 May to 8 June.**

GOMSHALL GOMSHALL GALLERY

Station Road, Gomshall, Surrey GU5 9LB. Tel: 01483-203795. Fax: 01483-203282. Nearest station: Gomshall. Opening times: Mon-Sat 10-5.30. Contemporary British art. Ceramics, Glass, Wood Carving, Painting. Prices £50-£250. **Summer Exhibition: paintings by the Wapping Group; decorative coloured glass by Ruth Dresman, 17 May to 6 June.**

GUILDFORD GUILDFORD HOUSE GALLERY

155 High Street, Guildford, Surrey GU1 3AJ. Tel: 01483-444740. Fax: 01483-444742. Opening times: Tue-Sat 10-4.45. Pastel portraits by John Russell RA (1745-1806) and 18-20 century topographical work, contemporary craftwork. **Drawing, Stretching and Fainting in Coils: Lewis Carroll exhibition, 6 May to 30 May.** **Fashion & Reality: Victorian fashion & art with costumes from the Marion May Collection, 5 May to 12 Sept.**

MIDHURST PETER'S BARN GALLERY

Beck House, South Ambersham, Midhurst, West Sussex GU29 0BX. Tel: 01798-861388. Fax: 01798-861581. Opening times: Tue-Fri 2-6, Sat/Sun/bank hols 11-6. **Liane Stevenson: exuberant and adventurous painting, drawing & collage, 4 May to 27 May.**

ROCHESTER ROCHESTER ART GALLERY

95 High Street, Rochester. Tel: 01634-843666. Opening times: Mon-Sat 10-5, Sun 10.30-5. Contemporary art & craft. **Unknown: Sarajevo 1988 – photographs by Jan Woodhouse, to 10 May.** **Osi Adu: mixed media work stemming from Yoruba culture, 16 May to 5 July.**

RYE RYE ART GALLERY

107 High Street and Stormont Studio, Rye, East Sussex. Tel: 01797-223218. Fax: 01797-225376. Opening times: Daily 10.30-5. **Sir Frank Short RA: etchings & mezzotints, to 23 June (see Previews).** **The Secret Gardens of Rye: paintings by Louis Turpin, 2 May to 2 June.**

SANDWICH THE HUNT GALLERY

33 Strand Street, Sandwich, Kent CT13 9DS. Tel: 01304-612792. Fax: 01227-722287. Opening times: Irregular hours, call for appt. Permanent exhibition of paintings by Michael John Hunt. Varied stock, interiors, topographical and architectural.

SEVENOAKS BANK STREET GALLERY

3-5 Bank Street, Sevenoaks, Kent TN13 1UW. Tel: 01732-458063. Opening times: Tue-Fri 9.30-5.30. Contemporary British art. **Seascope: St. Ives, Newlyn and West Country artists new to the Bank Street Gallery, to 9 May.**

TUNBRIDGE WELLS FAIRFAX GALLERY

23 The Pantiles, Tunbridge Wells, Kent TN2 5TD. Tel/fax: 01892-525525. Opening times: Mon-Sat 10-6, Sun 11-4. The Fairfax Gallery provides a striking juxtaposition of British contemporary art with its setting in the heart of the historic Pantiles.

WEYBRIDGE EDWARD CROSS GALLERY

128 Otlands Drive, Weybridge, Surrey KT13 9HL. Tel: 01932-851093. Opening times: Fri 10-4, Sat 10-12.30 or anytime by appt. Fine 19th and 20th C English and European paintings, drawings and bronze sculpture.

THE SOUTH

ALRESFORD ALRESFORD GALLERY

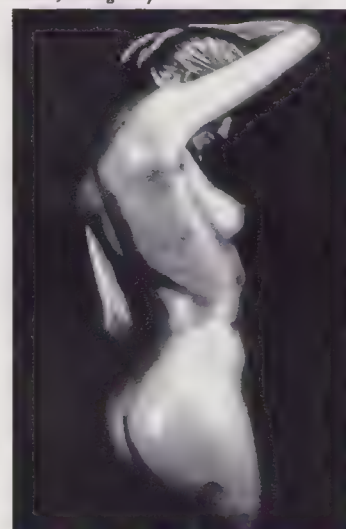
36 West Street, Alresford SO24 9AU. Tel: 01962-735286. Fax: 01962-735295. Opening times: Tue-Sat 10-5, closed 1-1.30. **Fred Cuming RA: new works, to 2 May.** **June Berry RWA RWS NEAC: new works, 10 May to 2 June.**

HITCHCOCKS

11 East Street, Alresford, Hampshire SO24 9EQ. Tel: 01962-734762. Open Mon-Sat 9.30-5. Woven, painted & printed textiles, one-off knitwear, ceramics, glass, jewellery, prints, toys for collectors. **Julie Furlonger: raku pots.**

NR. AYLESBURY DISCERNING COLLECTIONS

The Gallery, 2 Baldways Close, Wingrave, Bucks HP22 4PB. Tel: 01296-681471. Fax: 01296-682869. Email discerning.collections@btinternet.com. Nearest station: Leighton Buzzard (from Euston), Aylesbury (from Marylebone). Open Fri 3-8; Sat & Sun 11-5; other times by appt. Unique permanent collection of evocative paintings, prints, sculpture & mixed media featuring contemporary, wildlife & Native American studies. Nowlin, Biss, Garrett, McKellar & others. Special exhibitions & events throughout the year. Prices £55-over £10,000. **Spring exhibition: leading contemporary & representational US sculpture & paintings by Carlyle, Chapel, Hart, Lundeen, Mack & others, during May.**



Essence Torso by Bill Mack, bonded bronze, at Discerning Collections, nr. Aylesbury.

BRACKNELL SOUTH HILL PARK GALLERIES

South Hill Park, Bracknell, Berkshire RG12 4PA. Tel: 01344-427272. Fax: 01344-411427. Opening times: Tue-Sat 12.30-2.30, 7-9.30. Arts & crafts in three spaces. **Come: objects & images by Kate Davis, to 17 May.** **Fuse Paintings: abstract paintings by Estelle Thompson 30 May to 28 June.**

EAST & SOUTH EAST PREVIEWS

Apologies to those who are fed up with hearing about Lewis Carroll this year, but a centenary only happens once, so why not make the most of it? Guildford certainly is – a whole host of Carroll-related events are taking place around the town this month to celebrate the author, who lived and was buried there. **Drawing, Stretching and Fainting in Coils** at Guildford House Gallery is but one of the exhibitions on offer, and will comprise work inspired by Carroll's books in a variety of media from illustration to tapestry, some of which has been created by professional artists whilst other pieces are from a children's competition. Photographs and memorabilia loaned by the Lewis Carroll Society will complete the display. To accompany this exhibition and the show of Sir John Tenniel's illustrations which follows it in June, there will be a series of free Saturday afternoon lectures for adults, as well as various activity sessions for children with themes taken from the 'Alice' books: contact the Gallery for details.

Sir Frank Short RA (1857-1945), whose prints are on show at Rye Art Gallery, was a leading figure in the field of printmaking during the early years of this century. He made important contributions to the technical development of etching and mezzotint, and is yet another British artist who, having enjoyed considerable success during his lifetime, is now largely forgotten. From 1891 to 1924 he held the post of Director of Engraving at the Royal College of Art, where he encouraged students to spend more time developing their own designs rather than simply following the more common practice of copying from existing artworks. This collection of 54 of his prints was bequeathed to the Art Gallery by his daughter Dorothea in 1973.

EASTLEIGH BEATRICE ROYAL ART GALLERY

Nightingale Avenue, Eastleigh, Hampshire. Tel: 01703-6 0592. Fax: 01703-610596. Open Tue-Sun 11-5. Follow brown signs from M3 Ext 13 or M27
Sport Art: contemporary art inspired by sport, to 7 June.
The Garden Exhibition: applied arts for gardens and conservatories, to 7 June.
Mixed artist and maker showcase, ongoing.

HENLEY-ON-THAMES BOHUN GALLERY

15 Reading Road, Henley-on-Thames, Oxfordshire RG9 1AB. Tel: 01491-576228. Open: Mon-Sat 9.30-5.30. Important contemporary British art.
Marj Bond: new paintings & works on paper, 27 Apr to 26 May.

OXFORD ASHMOLEAN MUSEUM

Beaumont Street, Oxford OX1 2PH. Tel: 01865-278000. Opening times: Tue-Sat 10-4, Sun 2-4. Houses the University of Oxford's collections.
L N Cottingham (1787-1847): Architect of the Gothic Revival - drawings, watercolours, furniture, prints & books, to 21 June.
Illustrators of the 1860s: The Forest Reid Collection of Victorian Book & Periodical Illustrations, to 21 June.

CHRIST CHURCH PICTURE GALLERY

Christ Church, Oxford OX1 1DP. Tel: 01865-276172. Opening times: Mon-Sat 10.30-1, 2-4.30, Sun 2-4.30. Old Master paintings, drawings & prints displayed in a modern gallery.
Drawings for the Decorative Arts, 5 May to 10 July (see Previews).
The Key to the Door: new work by Oxford Printmakers Co-operative, 14 May to 11 June.

MUSEUM OF MODERN ART

30 Pembroke Street, Oxford OX1 1BP. Tel: 01865-722733. Fax: 01865 722753. Nearest station: Oxford. Opening times: Tue, Wed, Fri, Sat & Sun 11-6; Thur 11-9; closed Mon. Temporary exhibitions of contemporary art.
Mona Hatoum: approximately 30 works, including installations, sculptures, videos, drawings & photographs, from the past 15 years, to 28 June.

THE WISEMAN GALLERY

40/41 South Parade, Summertown, Oxford OX2 7JZ. Tel: 01865-515123. Nearest station: Oxford. Opening times: Tue-Sat 10-6; Mon by appt. Contemporary originals & prints by established & up-and-coming artists. Prices £100-£5,000.
Fresh Paint: new work from an eclectic group of established and up-and-coming contemporary artists, 1 May to 23 May.

RINGWOOD BETTLES GALLERY

80 Christchurch Road, Ringwood, Hampshire BH24 1DR. Tel: 01425-470410. Open Tue-Fri 10-5, Sat 10-1. Contemporary ceramics & paintings.
Ceramics by Mick Amup & Ben Amup, with paintings by Geoffrey Robinson, 30 Apr to 21 May.
Dorset Art Week: paintings by Christine Hughes, with ceramics by Andrew Davidson & Keith Bold, plus work by other Dorset painters & potters, 23 May to 30 May.

SALISBURY NEW ART CENTRE SCULPTURE PARK AND GALLERY

Rocne Court, East Winterslow, Salisbury, Wiltshire. Tel: 01980-862244. Fax: 01980-862447. Opening times: Daily all-year-round 11-4.
20th-Century Sculpture: Hepworth, Nevelson, Gormley, Kenny, King, Frink and others. All for sale.

SELBORNE COURTYARD GALLERY

The Plestor, High Street, Selborne, Hampshire GU34 3JQ. Tel: 01420-511334. Email: trna@courtydgallery.demon.co.uk. Opening times: Wed-Sun 10-4.
New Works: contemporary paintings & sculpture by Paul Stickley, Donald Cordery, Lorraine Smith, Jackie West & Sheila Stockwell, 13 May to 5 July.

SOUTHAMPTON ON LINE GALLERY

76 Bedford Place, Southampton, Hampshire SO1 2DF. Tel: 01703-330660. Open Tue-Sat 10-5. Living British artists incl RAs.
Gallery Artists: Maggi Hambling, Brian Bishop, Derek Menary, 28 Apr to 30 May.
Gallery Potters: Mike Dodd, Peter Lane, Peter Hayes, 28 Apr to 30 May.

SOUTHSEA THE RED GALLERY

98 Marmion Road, Southsea, Hants. PO5 2BB. Tel: 01705-793924. Fax: 01705-862466. Open Thur-Sun 10.30-6. Ceramic art & sculpture.
Southern Ceramics: ceramics & ceramic art, 17 May to 28 June.

STOCKBRIDGE COURCOUX & COURCOUX CONTEMPORARY ART

High Street, Stockbridge. Tel: 01264-810717. Fax: 01264-810481. Opening times: Tue-Sat 10-5. Leading contemporary British sculptors, painters & ceramists.

WYKEHAM GALLERIES

High Street, Stockbridge, Hampshire SO20 6HE. Tel: 01264-810364. Fax: 01264-810182. Opening times: Tue-Sat 10-5; closed Sun & Mon. Contemporary painting and sculpture.
Easter Mixed Exhibition, to 2 May.
Group Exhibition: Sue Campion, Christopher Johnson, Mary Pym, Liam Spencer, 12 May to 30 May.

SWAY ARTSWAY

Station Road, Sway, Hampshire SO41 6BA. Tel: 01590-682260. Fax: 01590-68 989. Email: info@artsway.demon.co.uk. Nearest station: Sway (London-VWeymouth line). Opening times: Wed-Sun 12-4. Contemporary visual arts.
Deluge: in audio-visual space - commissioned installations combining sounds & visuals by Tony Sinden, exploring images of water through technology & challenging our expectations of the natural world, 9 May to 5 July.

WINCHESTER GUILDHALL GALLERY

The Broadway, Winchester. Tel: 01962-848289. Fax: 01962-848299. Opening times: Tue-Sat 10-5, Sun & Mon 2-5.
Winchester Photographic Society: 65th exhibition of photography, to 19 May.
Dreams & Themes: paintings by Diana Hodgkinson & Paula Rose, 23 May to 7 June.

WINCHESTER CONTEMPORARY ART

3a Great Minster Street, Winchester, Hampshire SO23 9HA. Tel: 01962-877601. Opening times: Tue-Sat 10-4.

THE SOUTH WEST

ABBOTSBURY DANSEL

Rodden Row, Abbotsbury, Dorset DT3 4JL. Tel/fax: 01305-871515. Email: daniel@wdi.co.uk. Nearest station: Dorchester South. Opening times: daily 10-5.30. Contemporary wood. Prices £1-£5,000.
Movers & Shakers: automata by Robert Race, articulated wood by Jeff Soan (from £30), 22 May to 21 June.

BATH ADAM GALLERY

3 John Street, Bath BA1 2JL. Tel: 01225-480406. Opening times: Mon-Sat 9.30-5.30. Contemporary British painting: young and established artists working in a variety of media; fine 19th C and 20th C paintings.
Leo McDowell: new paintings - mixed media on gesso ground, 9 May to 1 June.

BATH FRINGE FESTIVAL

The Bell, 103 Walcot Street, Bath BA 1 5BV. Tel: 01225-480079. A programme of arts events including music, theatre, dance, street performance, an art fair, art tours and open studios. Send SAE to Bath Fringe Visual Arts (address above) for details of visual arts events. Please state how you would like a full programme of the fringe festival.
Bath Fringe Art Fair '98: paintings, prints, ceramics and other works of art and craft on sale direct from the artists, with refreshments & entertainment laid on; held in Green Park Station (next to Sainsbury's), 10am-5pm, for one day only - Sunday 24 May.
Art Tours & Open Studios: minibus departs from Queen Square twice a day each Saturday & Sunday during the festival, for free guided tours of artists' open studios and exhibitions around the city, 22 May to 7 June.
Fringe Festival Exhibition: artists from the Bath & Bristol area show work interpreting the theme 'Wild', at the Window Arts Centre, Lower Borough Walls, Bath BA1 1QR (01225-421700), Tue-Sat 10.30-5.30, 22 May to 7 June (to submit work, send slides & CV to Window by first week in May).

BEAUX ARTS BATH

York Street, Bath, Avon BA1 1NG. Tel: 01225-494550. Fax: 01225-422256. Opening times: Mon-Sat 10-5. 20th C British art incl leading sculptures; also in London.
Young British Sculptors: selected works in bronze, stone & ceramic, to 8 June.

HITCHCOCKS

10 Chapel Row, off Queens Square, Bath, Avon. Tel: 01225-330646. Open Mon-Sat 10.5-30. Ceramics, jewellery, knitwear & mechanical toys. An Anted gallery.
Movies: 6th annual automata & toy exhibition, 15 May to 28 June.

HOLBURN MUSEUM AND CRAFTS STUDY CENTRE

University of Bath, Great Pultney Street, Bath. Tel: 01225-466669. Fax: 01225-333121. Opening times: Tue-Sat 11-5, Sun 2.30-5.30; also Mon 11-5 from Easter to Oct inc. 18th C fine art & 20th C arts & crafts.
The Collector's Eye: from Romney to Renoir - a rare chance to see a superb private collection of paintings, 15 May to 5 July.

ROOKSMOOR GALLERY

31 Brook Street, Bath, Somerset BA1 2LN. Tel: 01225-420495. Contemporary original painting, sculpture and ceramics.
Paul Burgess: stunning new oils & pastel by this painter discovered by Rooksmoor in 1992, 23 May to 13 June.

THE ROSTRA GALLERY

5 George Street, Bath BA1 2EH. Tel: 01225-448121. Fax: 01225-447421. Opening times: Mon-Sat 9.5-30. Limited edition prints, ceramics, glass, pewter & jewellery. Prices under £1,000.
Estienne Sheppard: large collection of vibrant acrylics reminiscent of Modigliani, 23 May to 13 June.

ROYAL PHOTOGRAPHIC SOCIETY

Octagon Galleries, Milsom Street, Bath BA1 1DN. Tel: 01225-462841. Fax: 01225-448688.
Walls & Windows: colour photographs 1994-8 by Dorothy Bohm, to 17 May.
De Dam 7 Mei 1945: black & white archive material documenting massacre in Amsterdam at end of Second World War (collaboration with the Netherlands photo archive, Rotterdam), to 17 May.
Parliamentary Photographic Group: 11th annual photographic exhibition, 17 May to 14 June.
Image & Icon: The New Greek Photography, 23 May to 19 July.

SIX CHAPEL ROW

Off Queen's Square, Bath BA1 1HN. Tel: 01225-337900. Fax: 01225-336577. Open Mon-Sat 10.5-30. Contemporary fine and applied art.
50 Faces of Contemporary Art: self-portraits by Blake, Freud, Hambling, Frost etc., to 1 June.



Dog Days by John Kirby, 18" x 12", in '50 Faces of Contemporary Art' at Six Chapel Row, Bath.

SOUTH & SOUTH WEST PREVIEWS

Whilst we are all familiar with the idea of the Renaissance man, skilled in all fields of art, literature and science as were figures such as Leonardo and Alberti, the Renaissance is often regarded as a time when fine and applied art became separated, and when the distinction between the quasi-divine artist and the mere craftsman first began to take hold. However, **Drawings for the Decorative Arts** at Christ Church Picture Gallery, Oxford testifies to the fact that despite the flourishing of the cult of the artist, many successful painters did not consider it beneath them to turn their hand to the design of everyday objects. The court artists, in particular, were expected to be as adept at designing fan handles, table fountains, candlesticks and vases as they were at creating monumental frescoes and altarpieces. The 33 drawings on show in this exhibition include designs by Salviati, Perino del Vaga and Polidoro da Caravaggio, with particular attention paid to the work of Giulio Romano for the Gonzaga family in Mantua.

Cornwall has long been renowned for its contributions to modern design and thinking, whilst its neighbour Devon has continued to be perceived as a sleepy rural area where those who are tired of the unrelenting nature of 'progress' can seek refuge. **Going Modern and Being British** at the Royal Albert Memorial Museum, Exeter documents the development of art, architecture and design in Devon in the first half of this century, demonstrating that the county has, in fact, been the setting for many contributions to modernism. The architecture covered by the exhibition ranges from Lutyens, through Art Deco and the International Style to the post-war rebuilding projects in Plymouth and Exeter, and it is worth noting that more modernist houses were built in Devon than in any other county except Surrey. Work by artists such as Cecil Collins, Spencer Gore, David Jones, Barbara Hepworth, John Piper and Stanley Spencer is also included in the show.

ST. JAMES'S GALLERY

9b Margaret's Buildings, Bath, Avon BA1 2LP.
Tel: 01225-319197
Opening times: Mon-Sat 10-5.30.
A Crafts Council selected gallery showing contemporary ceramics, jewellery and paintings including work by Walter Keller, Gordon Baldwin, Richard Batterham, Breon O'Casey, Chairman Hams, Kevin Hughes, David Kirk and Bob Brown.
Festival Exhibition 1998 – oil painting by Stephen Brown, wood engravings by Howard Phipps, plus ceramics & jewellery, 15 May to 6 June.

VICTORIA ART GALLERY

Bridge Street, Bath, Somerset BA2 4AT.
Tel: 01225-477772. Fax: 01225-477723.
Email: jonbenington@bathnes.gov.uk
Nearest station: Bath Spa.
Opening times: Tue-Fri 10-5.30, Sat 10-5, Sun 2-5.
Edouard Vuillard: drawings by this Post-Impressionist master & friend of Bonnard, to 7 June.
Sea Dreams: Art Salutes the Boat – the boat as a vehicle for our dreams and a symbol of spiritual as well as physical voyages, seen through the eyes of Alfred Wallis, Christopher Wood, Margaret Mellis, James Dixon, Graham Rich & Derek Nice, to 14 June.

BEAMINSTER PARNHAM HOUSE

Beaminster, Dorset DT3 3NA.
Tel: 01308-862204. Fax: 01308-863494
Opening times: Sun, Tues, Weds, Thur & bank hols 10-5 (1 Apr to 29 Oct)
Restored manor house & gardens which is the focal point for a renaissance in English furniture design
Three shows to celebrate Dorset Art Week (23 May to 31 May):
Craft Galleries: top quality contemporary craft fair, 23 May to 25 May.
John Makepeace: furniture, 23 May to 31 May.
Selected Works & West Country Classics: over 30 artists including Scott, Frost, Hilton, Pearce, Wallis, Lanyon, McClure, Heron; first public showing of Paddy Macmiadhachain's private collection, 23 May to 28 June.



Untitled 1974 by Roger Hilton, at Parnham House, Beaminster.

BOVEY TRACEY THE DEVON GUILD OF CRAFTSMEN

Riverside Mill, Bovey Tracey, Devon TQ13 9AF
Tel: 01626-832223
Opening times: Daily 10-5.30
Changing exhibitions of the finest south west crafts
Perspectives in Porcelain: ceramics by Emmanuel Cooper, Mary Rich & Mary Vigor, 2 May to 14 June.

BRISTOL GUILD GALLERY

68 Park Street, Bristol BS1 5JY.
Tel: 0117-926 5548
Opening times: Mon-Sat 9.30-5
West Country art & crafts
Les Matthews: recent work, 2 May to 23 May.

PARKVIEW FINE PAINTINGS

24 The Mall, Clifton, Bristol BS8 4DS
Tel: 0117-970 6265.
Fax: 0117-970 6268.
Email: parkviewfinepaintings@compuserve.com
WVs: http://www.compuserve.com/homepages/parkviewpaintings
Phillip Jackson FRBS FRSA, 1 May to 31 May.



Phillip Jackson at Parkview Fine Paintings, Bristol.

ROYAL WEST OF ENGLAND ACADEMY

Queens Road, Clifton, Bristol BS8 1PX
Tel: 0117-973 5129
Fax: 0117-923 5874
Opening times: Mon-Sat 10-5.30, Sun 2-5.
RWA Academicians' Exhibition: current members' work, to 16 May.

CHIPPING SODBURY CAROUSEL GALLERY

21a High Street, nr Bristol/Bath, Chipping Sodbury, South Gloucestershire BS17 6AE
Tel: 01454-312622
Opening times: Tue-Sat 10.30-5.
Contemporary paintings and ceramics. Constantly changing stock of over 200 originals. Excellent selection of ceramics

CIRENCESTER BREWERY ARTS

Brewery Court, Cirencester, Gloucestershire GL7 7JH
Tel: 01285-667788. Fax: 01285-664460
Opening times: Mon-Sat 10-5
Predominantly craft, also fine art & small shows
Quite White: ceramics, glass, wood, textiles, painting & metal, all enhanced by the absence of colour, to 6 June.
Kate Parsons: new monoprints in Theatre Gallery, 25 Apr to 6 June.
Mustafa Sami: recent photographs, in the Coffee House, 1 May to 13 June.

DARTINGTON CIDER PRESS CENTRE CRAFT SHOP

Shinners Bridge, Dartington, Totnes
Devon TQ9 6PQ
Tel: 01803-864044. Fax: 01803-866094
Opening times: Mon-Sat 9.30-5.30 all year, plus Sun 10-5.30 between Easter and Christmas.
In the heart of the West Country where British craftsmanship can be seen at its best. Ceramics, wood, leather, jewellery, textiles, prints and more, selected for quality by the Crafts Council.
Textiles from Ireland, Wales & Kashmir; glass from Shakespeare Workshops, 1 May to 25 May.

DARTMOUTH SIMON DREW GALLERY

13 Foss Street, Dartmouth, Devon TQ6 9DR
Tel: 01803-832832.
Opening times: Mon-Sat 9-5
Ceramics, drawings, paintings & prints
The Ridges: ceramics by the Rudge family, 22 May to 9 June.



The Cow Jumped Over the Moon by Lawson Rudge, raku, 10" high, at Simon Drew Gallery, Dartmouth.

DORCHESTER THE GALLERY

20 Dumgate Street, Dorchester, Dorset DT1 1JP
Tel: 01305-267408. Fax: 01305-251429.
Email: johnpearson@virgin.net.uk. Nearest station: Dorchester South, Dorchester West.
Opening times: Tue-Sat 10-5. Watercolours, oils, printmaking. Prices under £1,000.
Mixed Easter Exhibition, to 16 May.
Poole Printmakers: original prints, 19 May to 6 June.
Dorset Art Week: demonstrations on printing press, 26 May to 30 May (Tue, Thur & Sat afternoons).

EXETER ROYAL ALBERT MEMORIAL MUSEUM & ART GALLERY

Queen Street, Exeter, Devon EX4 3RX.
Tel: 01392-265858. Fax: 01392-421252.
Nearest station: Exeter Central, Exeter St. Davids.
The Doric Collection: sculpture & drawings by early 20th-century Russian sculptor Dora Gordine, to 23 May.
Going Modern & Being British: art, architecture & design in Devon c1910-1960, to 30 May (see Previews).
With Passport & Paintbrush: artworks on the theme of travel from the Museum's collection, 30 May to 22 July.

FALMOUTH FALMOUTH ART GALLERY

Municipal Buildings, The Moor, Falmouth, Cornwall TR11 2RT. Tel: 01326-313863.
Opening times: Mon-Fri 10-5, Sat 10-1, closed bank hols.
Renovated gallery with permanent collection of historical & local paintings and works on paper; contemporary & historical shows.
A Personal Journey: drawings, collages & mixed media work of Cornwall, Spain & Italy by Vince Tutton, 25 Apr to 30 May.
Mining the Media: electronic manipulated digital collages by Roger Beecroft, 25 Apr to 30 May.
Permanent Collection Maritime Display: paintings, prints & drawings from Falmouth Town's collection, 9 May to 30 Oct.

HELSTON MULLION GALLERY

Nansmelvion Road, Mullion, Helston TR12 7HT.
Tel: 01326-241170. Opening times: Mon to Sat 10-5.30. Contemporary art and craft of the Lizard Peninsula. Artists include:
Robert Bell, Keith Blackburn, Matthew Hedges, Elizabeth Parr, Joy Stokes, Mary Wastie; ceramics by Ken Blezard and Norman Underhill.

PENZANCE NEWLYN ART GALLERY

New Road, Newlyn, Penzance, Cornwall TR18 5PZ. Tel: 01736-363715. Fax: 01736-331578.
Opening times: Mon-Sat 10-5. Local and national contemporary art; gallery shop; coffee point.
Newlyn Society of Artists: A Critic's Choice – the Society's annual Easter exhibition, selected by Theo Waddington, to 4 May.
Present ... passing: whirligigs (cog-like objects) by Judith Cowan, 11 May to 6 June.

SLAD YEW TREE GALLERY

Steanbridge Lane, Slad, Nr Stroud, Gloucestershire GL6 7QE. Tel: 01452-813601. Fax: 01453-753646.
Opening times: Tue-Sat 10.30-5.30, Sun 2-5.
Contemporary paintings & fine craft. Prices £5-£3,000
Out of the Earth: paintings by Caroline McAdam Clark, Clare Sprawson, Sarah Lugg & Anita Ford; ceramics by Clive Bowen, Rupert Spira & others; sculpture by David Mayne & Edwin A. Bridgeman; textiles, glass & jewellery (catalogue available), 16 May to 12 July.

ST. IVES PLUMBLINE GALLERY

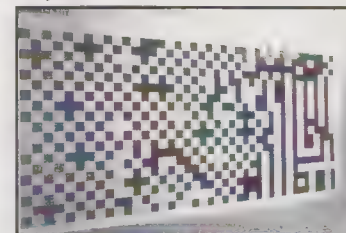
2 Bamoon Hill, St. Ives, Cornwall TR26 1AD.
Tel: 01736-797771. Open Mon-Sat 10.30-5.30.
Contemporary art, ceramics and glass.

TATE GALLERY ST. IVES

Porthmeor Beach, St. Ives, Cornwall
Tel: 01736-796226. Fax: 01736-794480.
Opening times: Tue-Sun 11-5.
Changing displays of the pre-eminent collection of 20th C St. Ives painting & sculpture; contemporary exhibitions programme
Displays 1997-8: works from the collection, to 1 Nov.
John Wells: The Fragile Cell, 2 May to 1 Nov.
After Andrago: an artists' project by John Beard, 2 May to 1 Nov.

STROUD STROUD HOUSE GALLERY

Station Road, Stroud, Gloucestershire GL5 3AP.
Tel/fax: 01453-750575. Open Tue-Sat 10-5.
Changing exhibitions of exciting contemporary work: painting, sculpture, installation, ceramics etc.
Sigh Fur: an exhibition looking at sign, symbol, number & text through paintings, installation & video by Nick Pride, Peter Bailey, Hannah Mathison & others, 9 May to 6 June.



Painting by Numbers by Daniel Marques, in 'Sigh Fur' at Stroud House Gallery, Stroud.

TAUNTON THE BREWHOUSE THEATRE & ARTS CENTRE

Coal Orchard, Taunton, Somerset TA1 1JL.
Tel: 01823-274608. Fax: 01823-32312.
Opening times: Mon-Sat 10-9pm.
Contemporary artists, photographers & craftspeople connected to the south west.
Jean Hobbs: oil & watercolour paintings and prints, to 8 May.
Karen Lixenberg: bold paintings crossing between the figurative and the abstract, 10 May to 5 June.

BYRAM GALLERY

Somerset College of Arts & Technology, Wellington Road, Taunton, Somerset TA, SAx
Tel: 01823-366366. Fax: 01823-366418.
Nearest station: Taunton. Open Mon-Fri 10-5.
Visual arts (paintings, drawings, prints) & craft exhibitions. Prices £40-£500.

TOTNES SEYMOUR GALLERY

10 High Street, Totnes, Devon TQ9 5RY.
Tel: 01803-864200. Open Tue-Sat 10.30-4.30.
Contemporary fine art including new emerging talent from the south west.
The Changing Light: recent paintings by Michael Hill, to 9 May.
Three Dutch Artists: Yvette Goodwin, Buddy Hermans & Aldrik Salveroo, 12 May to 30 May.

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GALLERY OR EXHIBITION
IN THE EXHIBITION GUIDE,
SEE PAGE 67.

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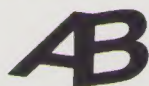
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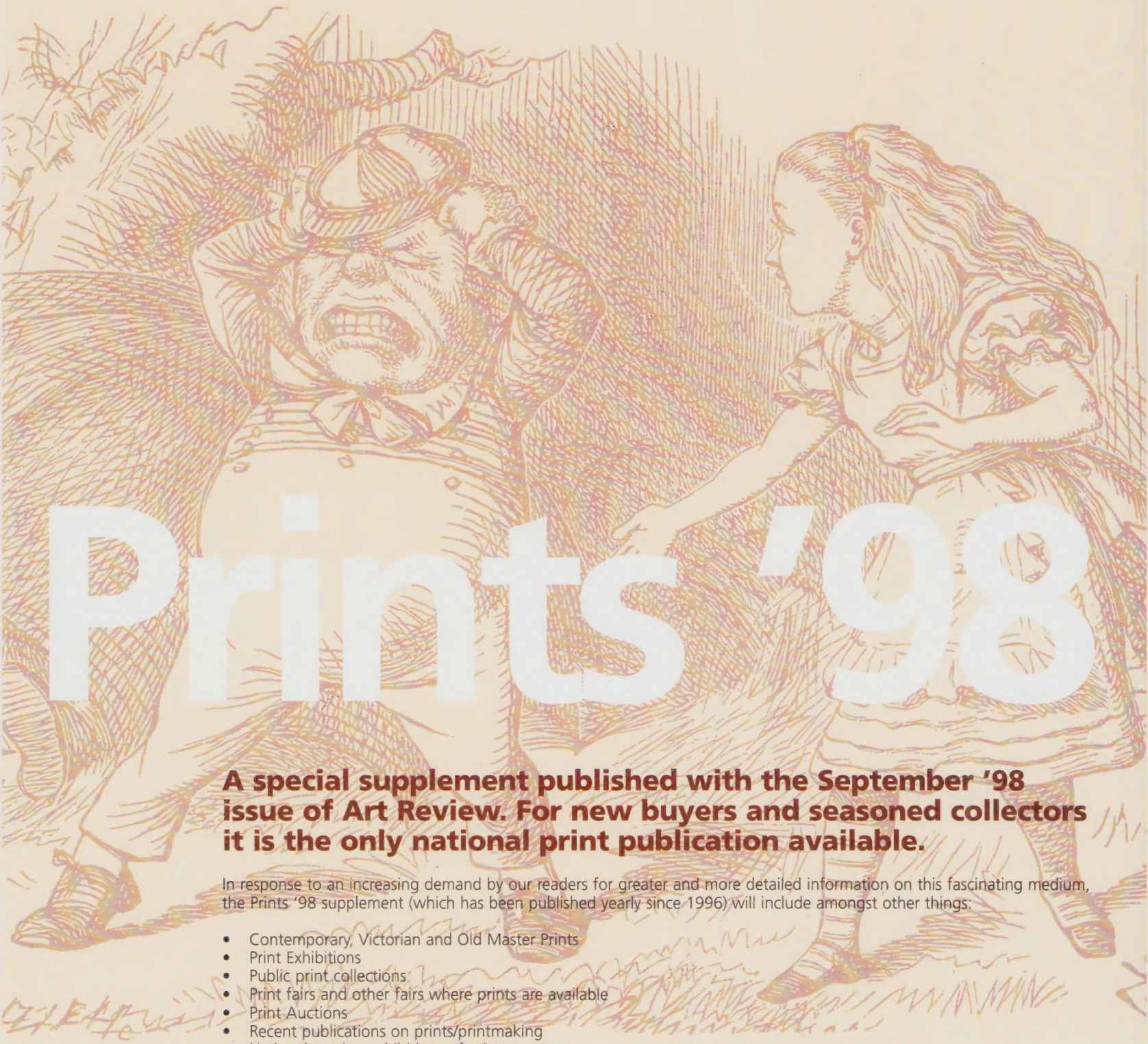
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